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ALFRED RICHTER  
Aufgabenbuch  
zu E. Friedr. Richters  
Harmonielehre



Druck u. Verlag von  
Breitkopf & Härtel, Leipzig

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Musc 324-

**Aufgabenbuch**

zu

**E. Fr. Richters Harmonielehre**

bearbeitet von

**ALFRED RICHTER**

60. Auflage

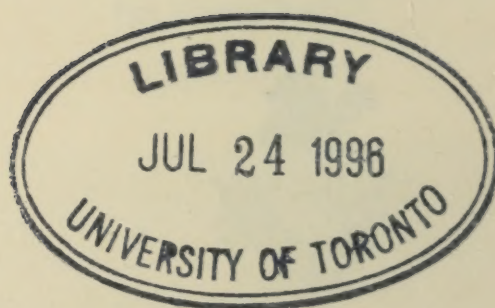


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## Vorwort zur 1. Auflage.

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Ein Aufgabenbuch zum »Lehrbuch der Harmonie« ist schon längst von verschiedenen Seiten als dringendes Bedürfnis anerkannt worden. Die in dem erwähnten Lehrbuch enthaltenen Aufgaben haben sich, wenigstens für den Klassenunterricht in den Konservatorien, als in quantitativer Hinsicht unzureichend erwiesen, und es lag daher in der Absicht des Verfassers, diese Lücke zu ergänzen. Leider wurde er an diesem Vorhaben durch eine lange, schwere Krankheit, die seinem am 9. April d. Jahres erfolgten Tode voranging, gehindert und so wurde ich denn dazu von ihm beauftragt. Ich durfte mich dieser Arbeit mit um so größerer Berechtigung annehmen, als mir dabei nicht nur eine 6 jährige Erfahrung als Lehrer der Theorie am hiesigen königl. Konservatorium der Musik zur Seite stand, sondern auch die Intentionen des Verfassers der »Harmonielehre« durch tagtäglichen Verkehr hinreichend bekannt geworden waren. Der Verstorbene ging von der Ansicht aus, daß es nicht genüge, die Regeln, die für Harmonieverbindung und Stimmführung gelten, sich gründlich zu eigen zu machen, sondern daß der Schüler sich auch die nötige Leichtigkeit und Gewandtheit in der Ausführung der ihm übertragenen Arbeiten zu erwerben suchen müsse. Es ist das eine Ansicht, die ich ganz zu meiner eignen gemacht habe. Bloßes Wissen ist für das praktische Leben von wenig Wert, wenn es sich nicht mit einem tüchtigen Können vereinigt.

Daß offene Oktaven und Quinten falsch sind, daß der übermäßige Sekundenschritt gänzlich zu vermeiden ist, sind Dinge, die ein einigermaßen verständiger Schüler sehr bald begreift. Die oben angedeuteten Eigenschaften, Leichtigkeit in der Akkordverbindung, Gewandtheit in der Stimmführung, wird aber auch ein talentvoller Schüler sich nicht so schnell erwerben. Dazu führen nur fortgesetzte Übungen, bei denen auch eine etwaige Wiederholung derselben Harmonieverbindungen und Modulationswendungen nur förderlich wirken kann.

Leipzig, den 5. Oktober 1879.

**Alfred Richter.**



## Vorwort zur 12. Auflage.

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Zu dem vorliegenden Aufgabenbuch ist vor kurzem ein »Schlüssel« erschienen, auf den wir alle die, die gänzlich oder teilweise auf den Selbstunterricht angewiesen sind, aufmerksam zu machen nicht unterlassen wollen. Wünsche in dieser Hinsicht wurden schon kurz nach dem Erscheinen des Aufgabenbuchs und dann wiederholt im Laufe der Jahre von verschiedenen Seiten ausgesprochen. Diesen Wünschen ist der Unterzeichnete nun nachgekommen, und gibt er sich der Hoffnung hin, in dem Schlüssel ein ausreichendes und die mündliche Unterweisung einigermaßen entbehrlich machendes Hilfsmittel an die Hand gegeben zu haben. Nebst den nötigen Verweisen auf die in der Harmonielehre aufgestellten Grundsätze dienen viele den speziellen Aufgaben vorausgeschickte Bemerkungen in dem Schlüssel dazu, manches in der Harmonielehre nur nebensächlich Behandelte weiter auszuführen und ganz besonders auf oft vorkommende Fehler und Fortschreitungen, sowie auf die Mittel, dieselben zu vermeiden, hinzuweisen. — Auch will der Unterzeichnete es nicht unterlassen, hier auf seine vor einiger Zeit erschienene Schrift »Die Elementarkenntnisse der Musik« aufmerksam zu machen. Die zum eigentlichen theoretischen Studium nötigen Vorkenntnisse traut sich

zwar in der Regel jeder zu; sie sind aber selten alle vorhanden, was an der Art und Weise des musikalischen Unterrichts liegt, insofern der Unterricht in den Elementarkenntnissen der Musik fast nie als besonderes Studium betrieben, sondern stets mit der Erlernung eines Instruments verbunden wird. Ganz natürlich werden unter solchen Verhältnissen auch bei dem gründlichsten Unterricht sich irgendwo Lücken zeigen, die auszufüllen ein jeder bestrebt sein muß, ehe er sich mit den eigentlichen theoretischen Studien befaßt.

Im Dezember 1895.

**Alfred Richter.**



Zu Nr. 39. Kap. 4. Seite 26. Dreiklänge der Durtonleiter.

The image displays 16 musical exercises, numbered 1 through 16, arranged in pairs across eight staves. Each exercise is written in the bass clef with a common time signature (C). The exercises are organized as follows:

- Exercise 1:** C major, first octave (C4 to G4). Finger 3.
- Exercise 2:** C major, second octave (C5 to G5). Finger 8.
- Exercise 3:** C major, first octave (C4 to G4). Finger 5.
- Exercise 4:** C major, second octave (C5 to G5). Finger 8.
- Exercise 5:** D major, first octave (D4 to A4). Finger 3.
- Exercise 6:** D major, second octave (D5 to A5). Finger 5.
- Exercise 7:** D major, first octave (D4 to A4). Finger 3.
- Exercise 8:** D major, second octave (D5 to A5). Finger 3.
- Exercise 9:** E major, first octave (E4 to B4). Finger 8.
- Exercise 10:** E major, second octave (E5 to B5). Finger 5.
- Exercise 11:** E major, first octave (E4 to B4). Finger 3.
- Exercise 12:** E major, second octave (E5 to B5). Finger 8.
- Exercise 13:** F major, first octave (F4 to C5). Finger 8.
- Exercise 14:** F major, second octave (F5 to C6). Finger 3.
- Exercise 15:** F major, first octave (F4 to C5). Finger 3.
- Exercise 16:** F major, second octave (F5 to C6). Finger 8.

The keys for the exercises are: C major (1-4), D major (5-8), E major (9-12), and F major (13-16). The first octave exercises (1, 5, 9, 13, 15) end with a double bar line, while the second octave exercises (2, 6, 10, 12, 14, 16) end with a repeat sign.

Zu Nr. 62. Kap. 2. Seite 33. Dreiklänge der Molltonleiter.

1. 5 # 2. 3 5# #

3. 8 5# #

4. 8 # # # 5. 3 #

6. 8 # 5#

7. 3 # #

8. 5 # # 9. 8 #

10. 5 # #

11. 3 # #

Zu Nr. 73. Kap. 3. Seite 38. Umkehrungen der Dreiklänge.

1. 3 6 6 6 6 6 6 4 2. 8

3. 5 6 6

4. 5 6 6 6 4 3

5. 3 6 6 6 6 4 3 6. 8



6 6 6 7. 5 6

6 6 6 4 3 8. 8 6 6 6 6

9. 3 6 6 4 6 4 3

10. 5 6 6 6 11. 8

6 6 6 6 12. 3 6 4 6 6 6 4

13. 8 6 6 6 4

14. 3 6 4 6 4 6 4 3 15. 3 6

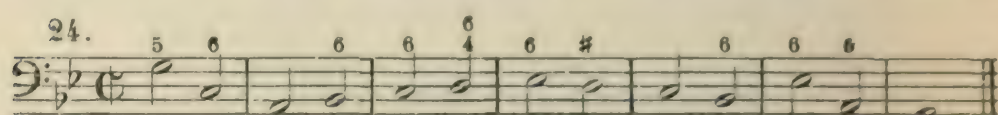
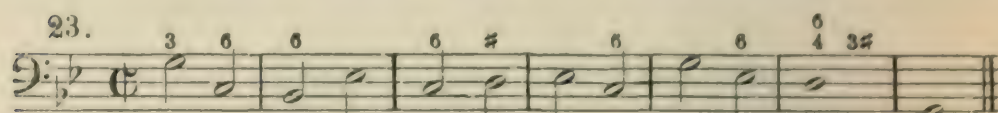
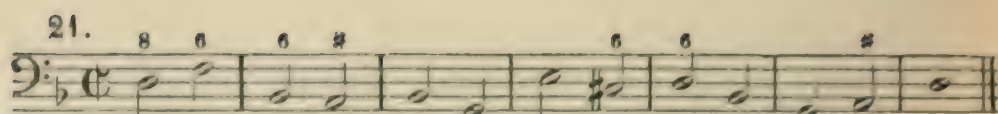
6 4 3# 6 6 4 3# 16. 3 6 6 6 4 3#

17. 8 6 6 4 6 6

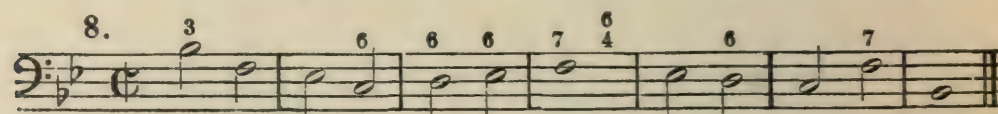
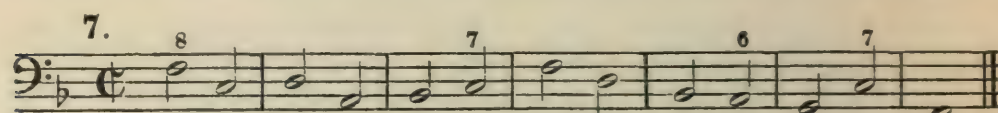
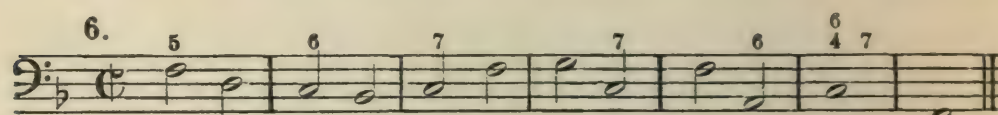
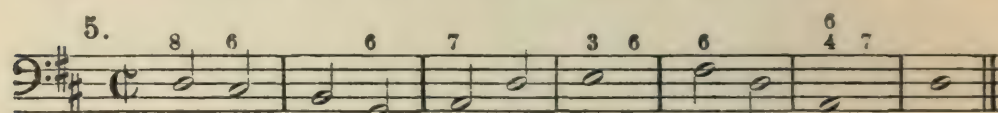
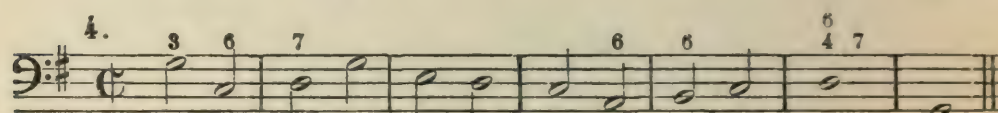
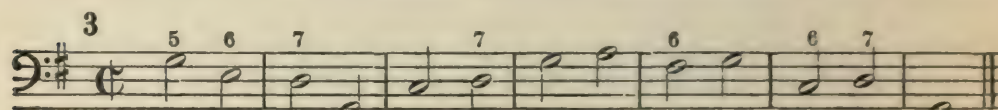
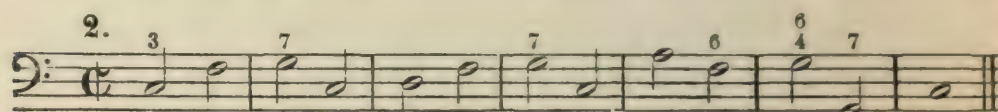
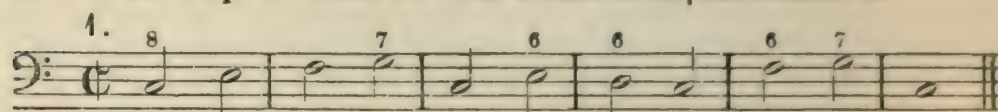
6 4 # 18. 8 6 # 6 # 6

19. 5 6 6 6 4 #

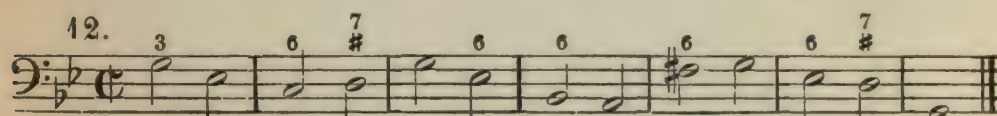
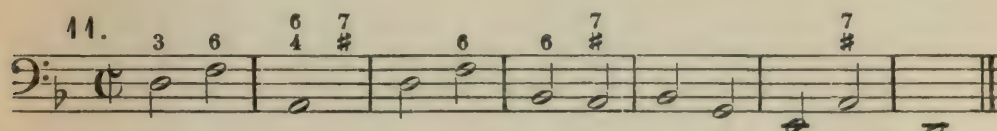
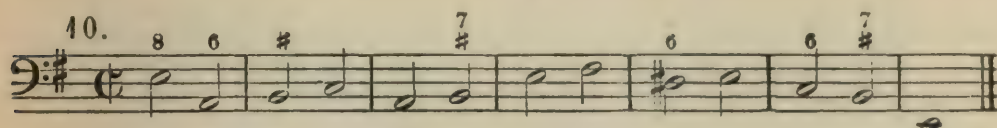
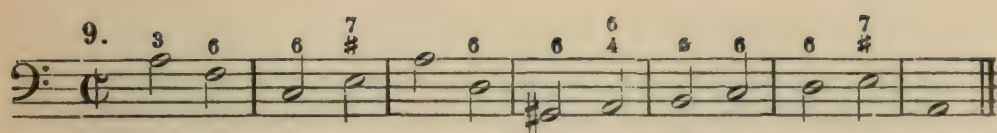
20. 3 6 6 6 4 3# 6 #



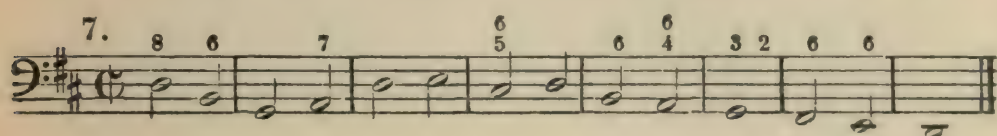
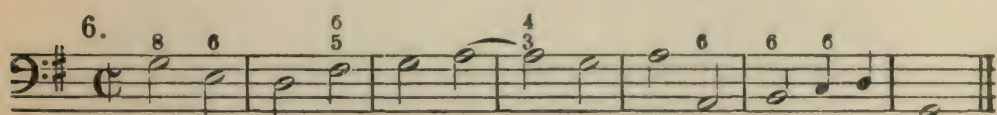
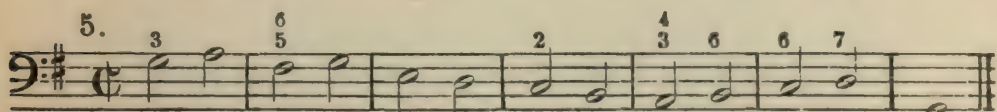
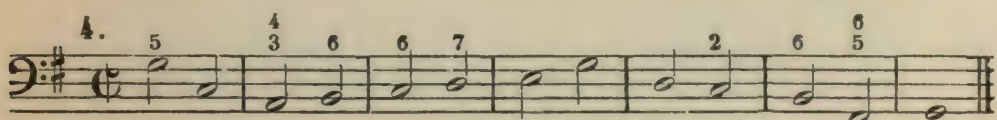
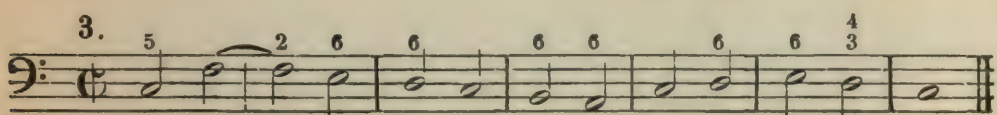
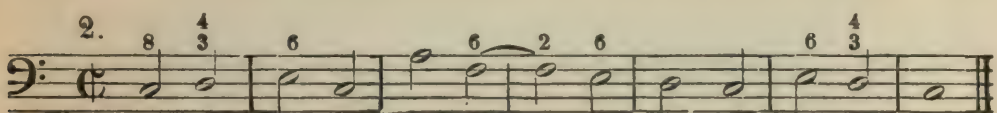
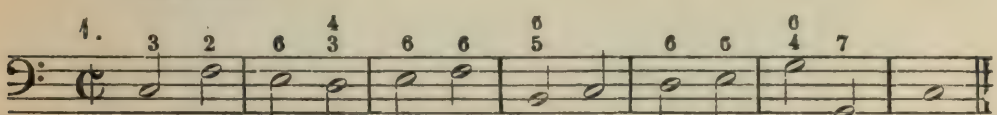
Zu Nr. 95. Kap. 4. Seite 46. Der Dominantseptimenakkord.

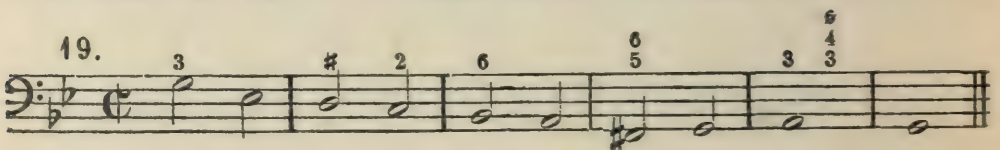
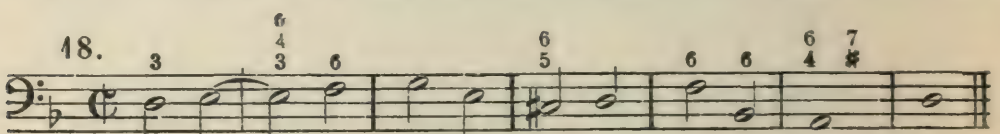
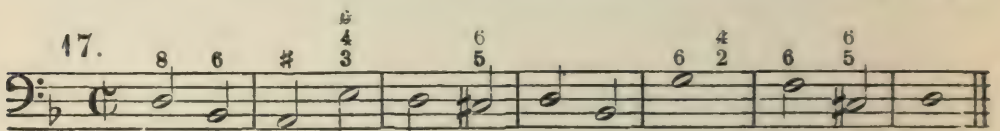
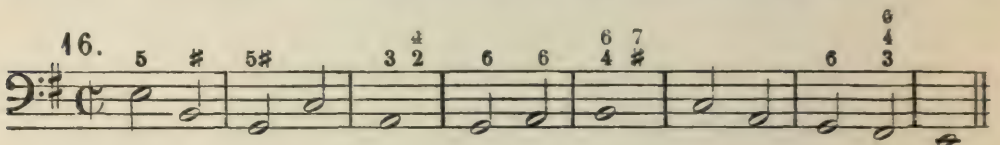
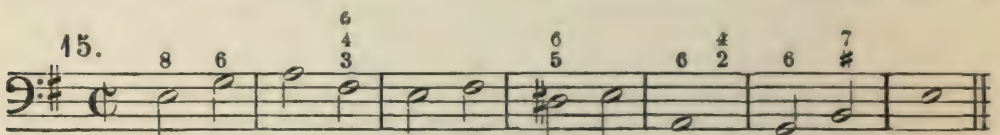
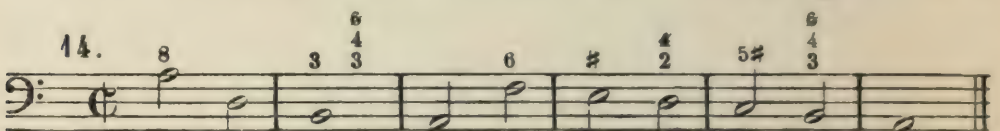
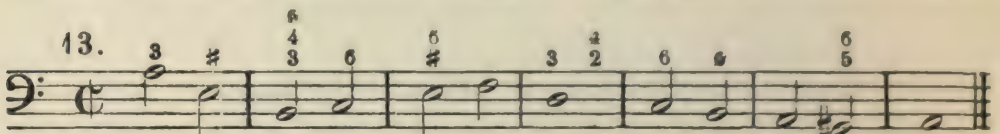
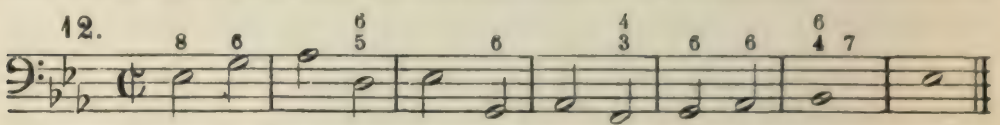
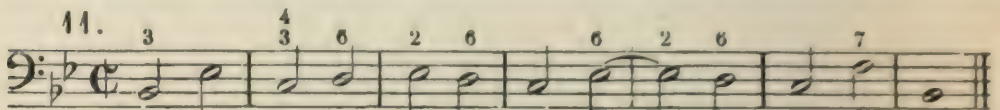
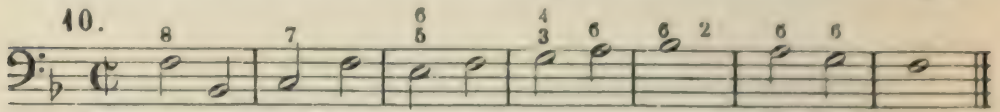
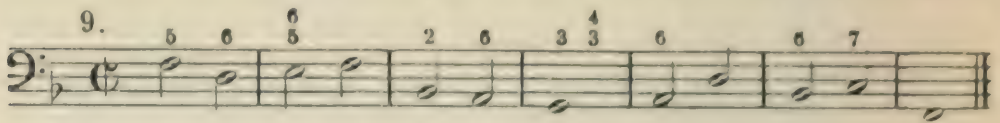
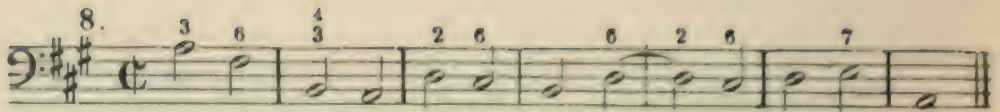




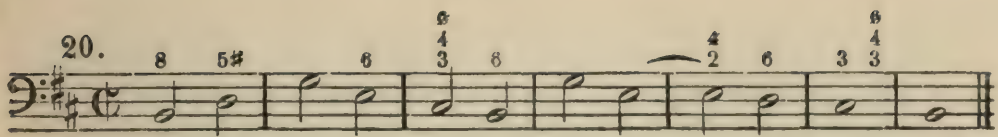


Zu Nr. 106. Kap. 5. S. 54. Umkehrungen des Dominantseptimenakkordes.

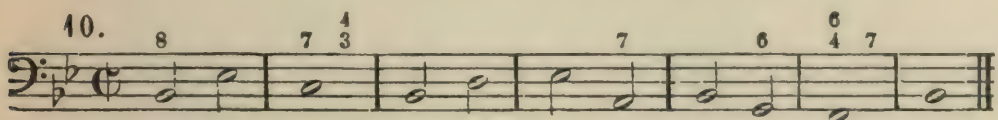
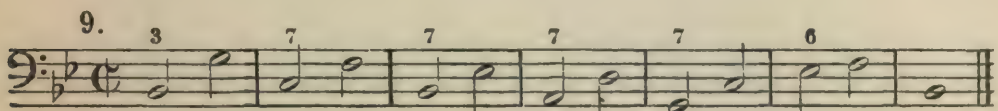
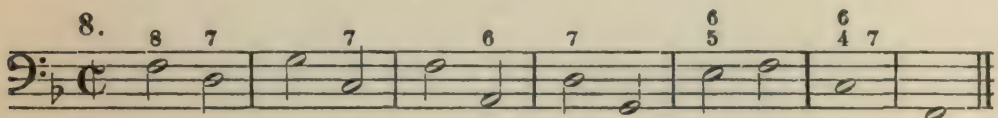
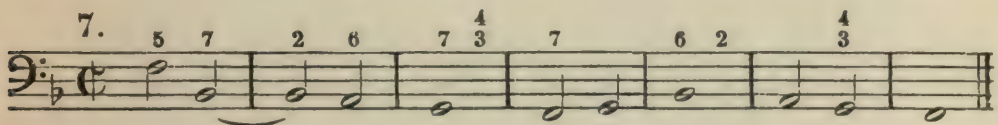
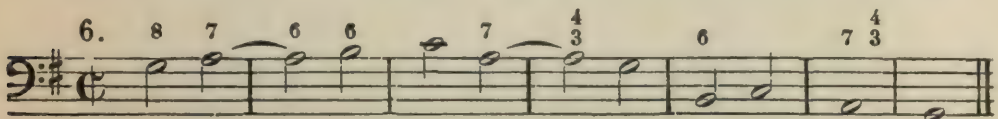
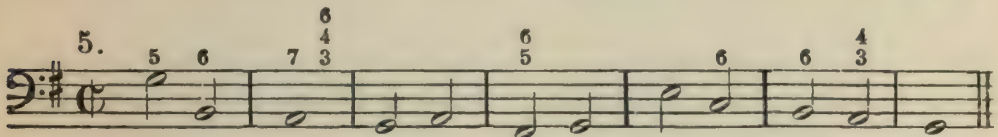
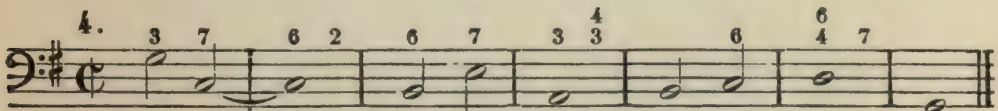
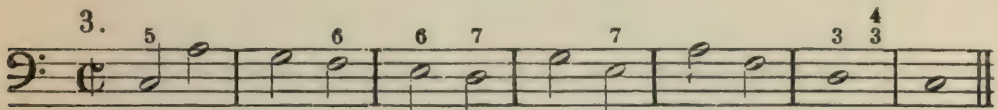
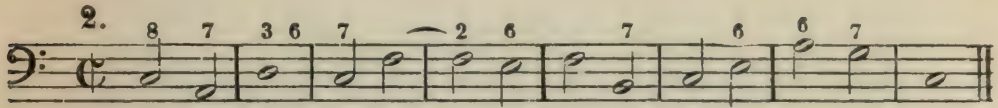
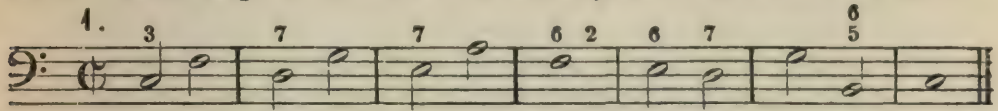








Zu Nr. 124. Kap. 6. Seite 61. Nebenseptimenharmonien in Dur.



Zu Nr. 127. Kap. 6. Seite 62. Verbindung der Septimenakkorde untereinander.

4. 8 7 7 7 7 7 6 6

2. 3 7 7 7 6 6 7 7

Musical notation for the bass line of 'The Bird Song'. The staff is in bass clef with a key signature of one sharp (F#). The melody consists of eighth notes: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, 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G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135

**Zu Nr. 136. Kap. 6. Seite 65. Nebenseptimenharmonien in Moll.**

Musical notation for the bass line of 'The Rose Tree'. The key signature is one flat (B-flat), and the time signature is common time (C). The melody consists of the following notes: G2 (quarter), F2 (quarter), E2 (quarter), D2 (quarter), C2 (half), B1 (quarter), A1 (quarter), G1 (half), F1 (quarter), E1 (quarter), D1 (half), C1 (half). Above the notes are the following fingerings: 4. (above G2), 3 (above F2), 7 (above E2), 6/4/3 (above D2), 7 (above C2), 6 (above B1), 7 (above A1), and 3 (above G1).

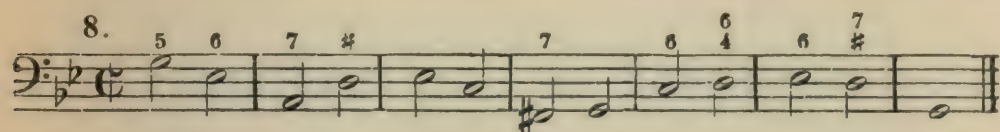
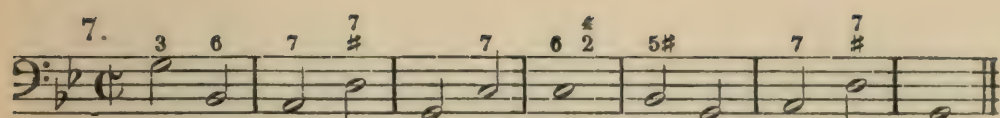
3. 8 7 2 6 6 4 7 7#

Musical notation for Exercise No. 4, Bass Staff. The staff is in C major, bass clef, common time. The notes are: G2 (quarter), F#2 (quarter), E2 (half), D2 (half), C2 (half), B1 (half), A1 (half), G1 (half). Fingerings are indicated above the notes: 4., 3, 6, 4, 7, 6, #, 7, #.

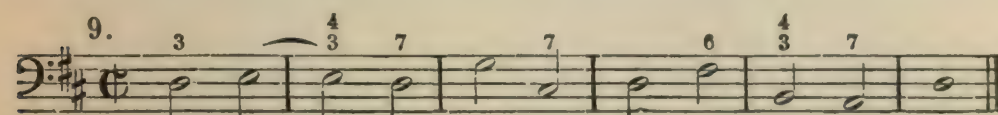
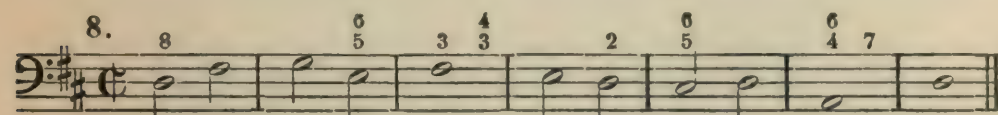
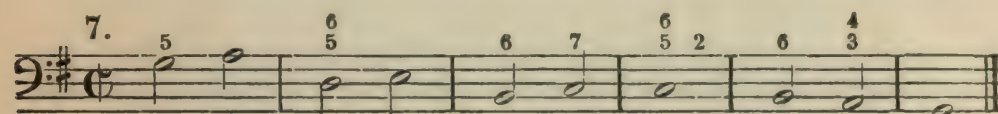
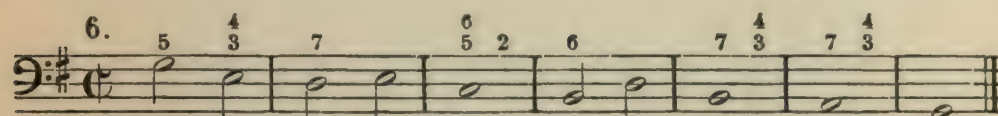
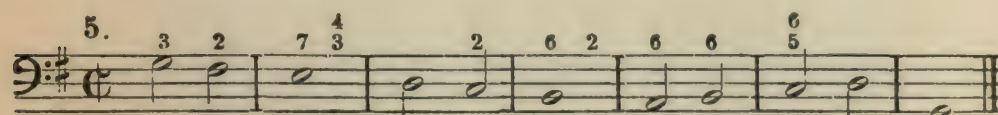
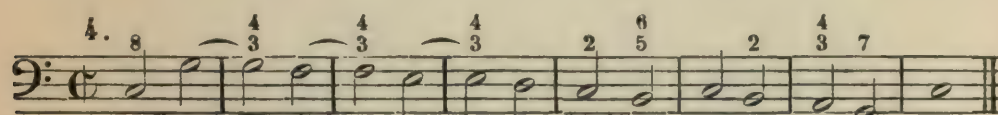
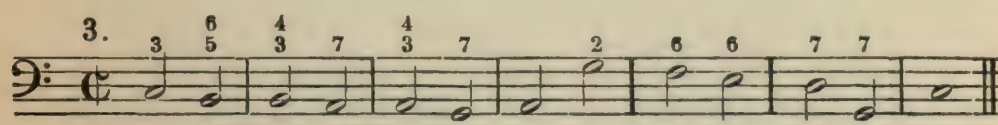
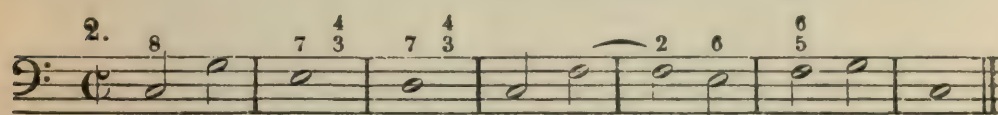
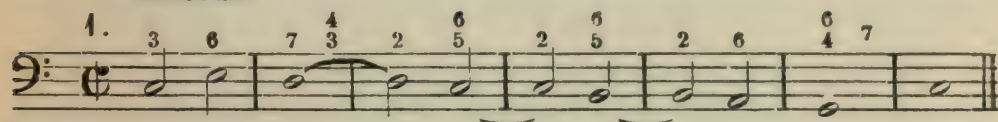
5. 8 7 7 6 5 7

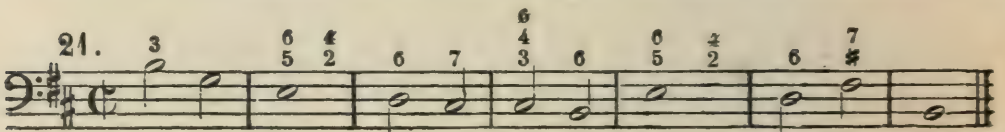
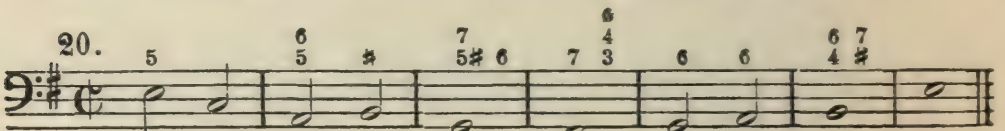
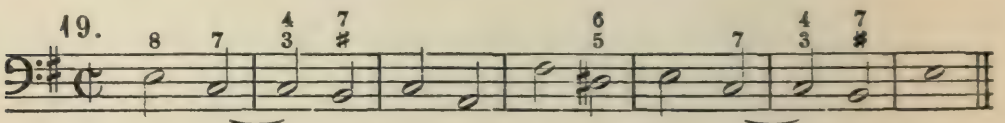
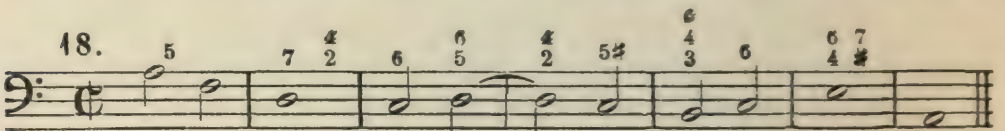
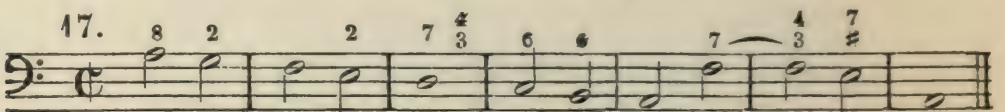
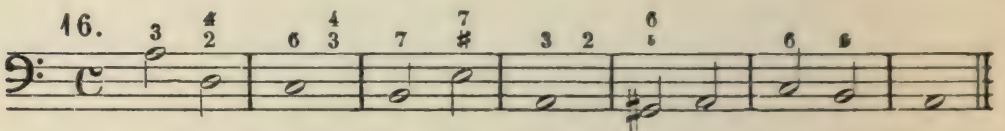
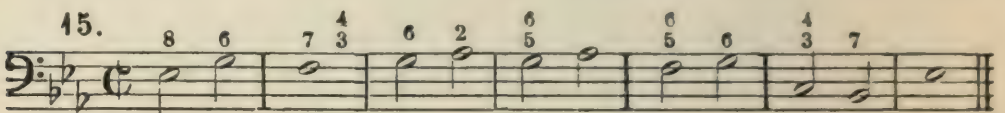
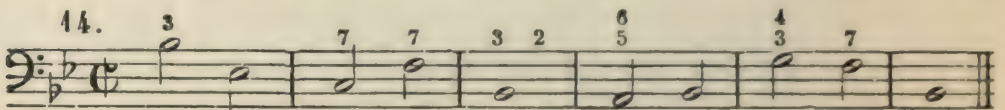
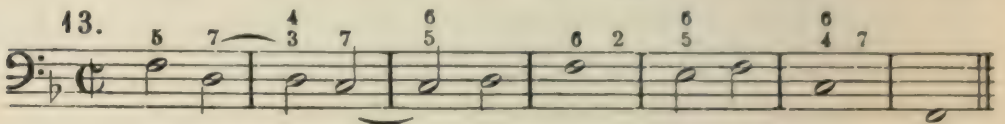
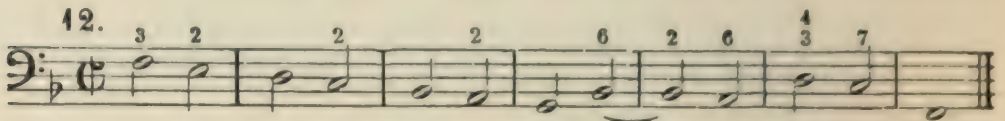
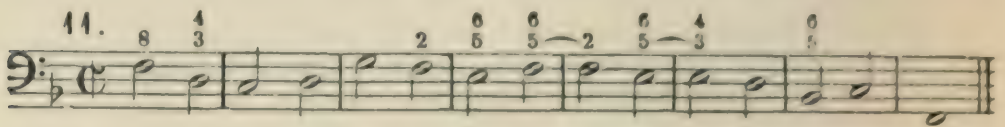
6. 3 7 7 6 4 3 5# 7 6 7 #





Zu Nr. 142. Kap. 7. Seite 68. Die Umkehrungen der Nebenseptimenakkorde.







22. 8 4 4 3 3 6 6 4 3 2 7

23. 3 3 3 7 6 6 7

24. 3 3 2 6 3 3 6 7 4 3

Zu Nr. 162. Kap. 8. S. 74. Der Dominantseptimenakkord in Verbindung mit Akkorden verschiedener anderer Tonstufen. Trugkadenzen.

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2. 3 7 6 5 5 4 7 6 4 7

3. 5 4 3 4 5 4 7 6 7 3

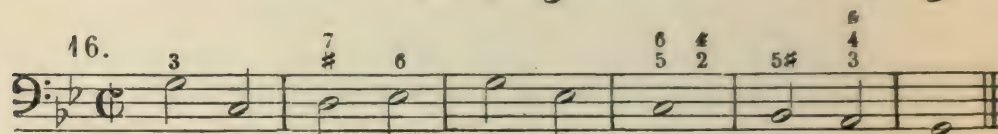
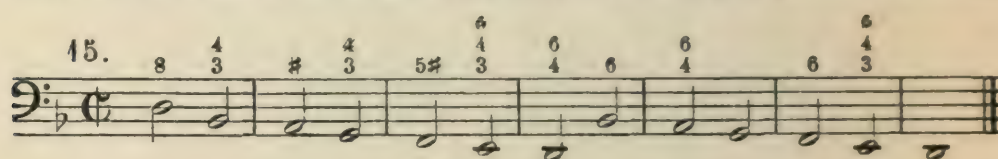
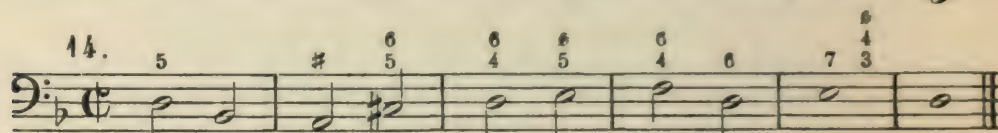
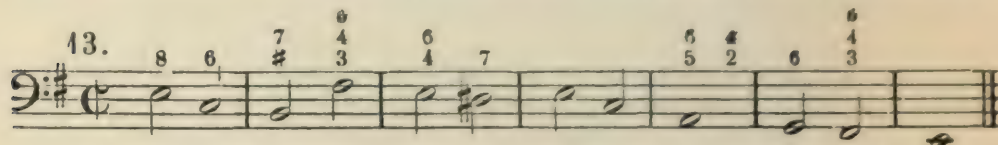
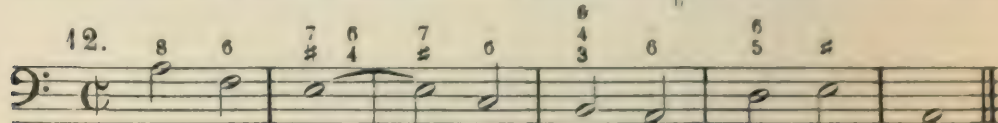
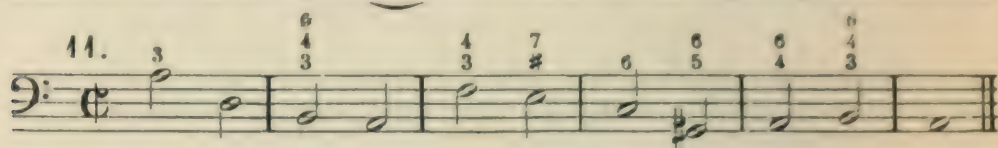
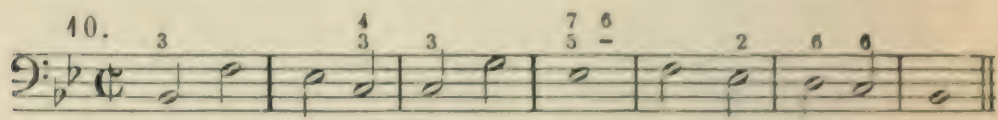
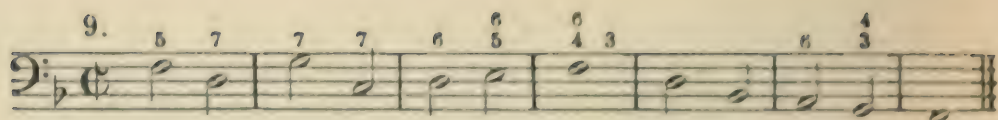
4. 3 7 6 6 4 3 4 6 7 7 5

5. 3 5 4 7 6 3 4 6 7

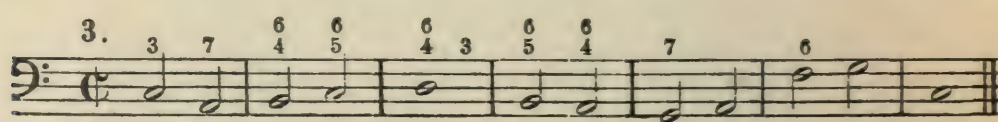
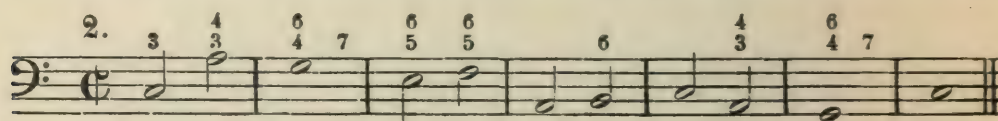
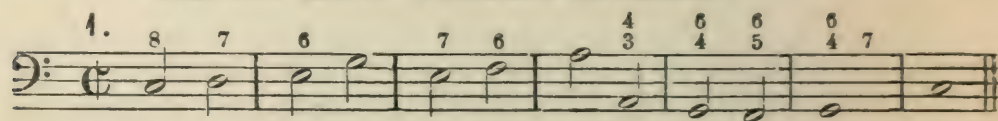
6. 5 6 6 2 5 4 6 7 4 7

7. 5 7 5 4 7 6 6 4 7

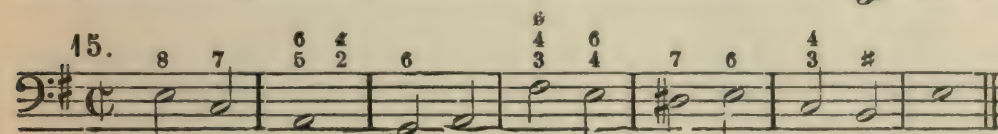
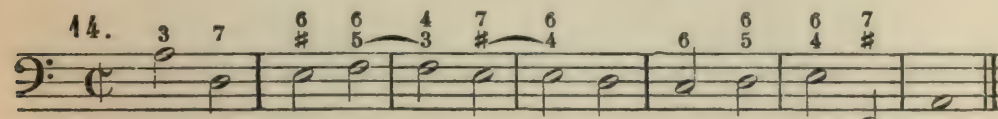
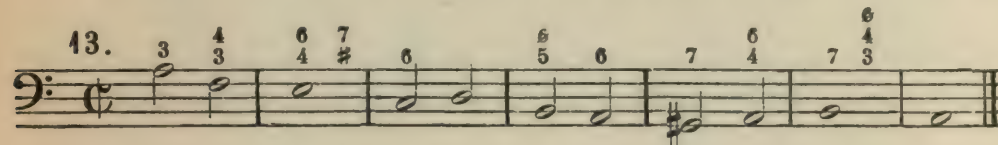
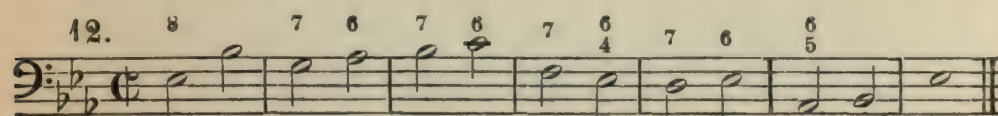
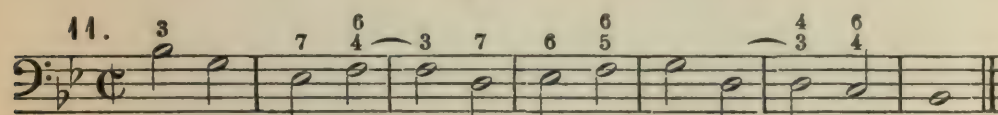
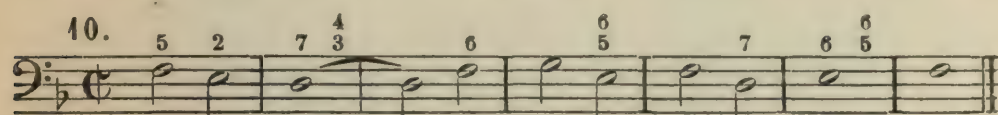
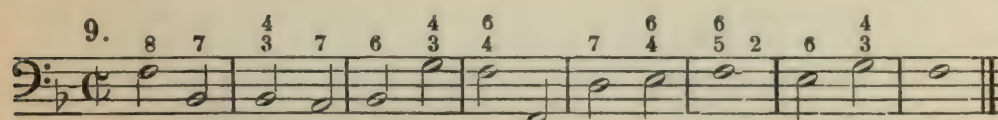
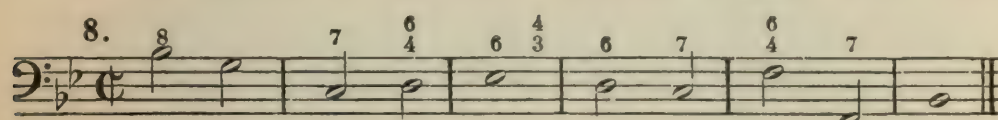
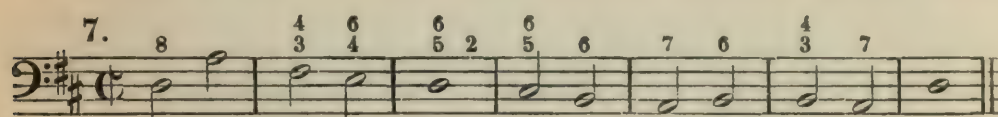
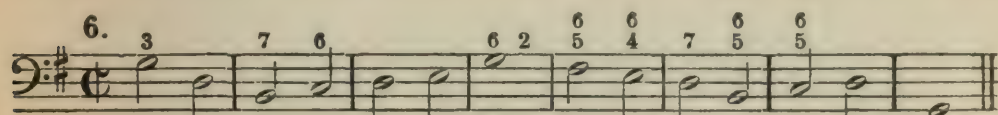
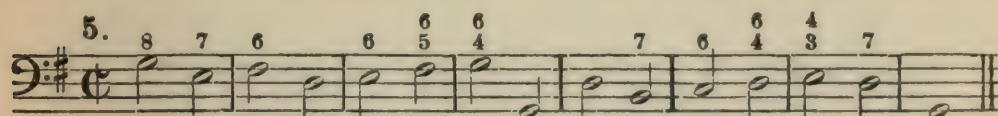
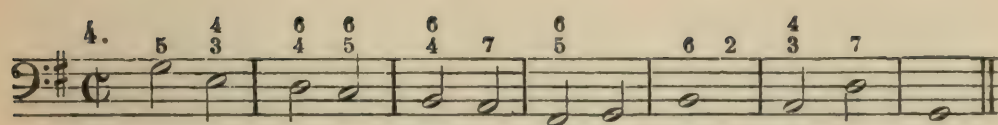
8. 8 6 7 4 5 2 3 7 7 5

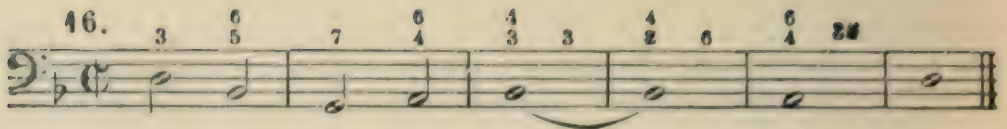


Zu Nr. 172. Kap. 8. Seite 77. Die Nebenseptimenharmonien mit Akkorden anderer Tonstufen verbunden.

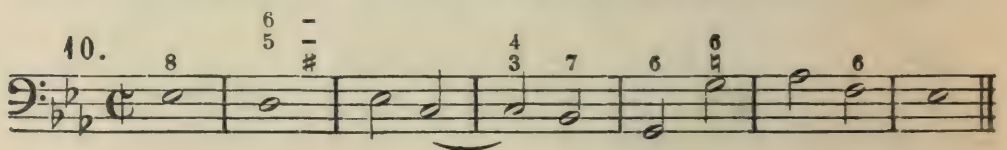
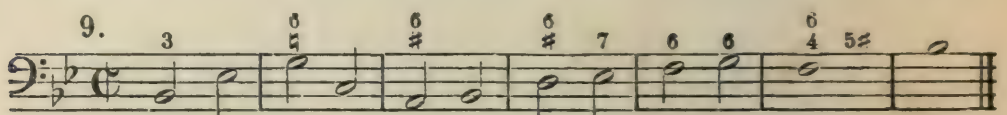
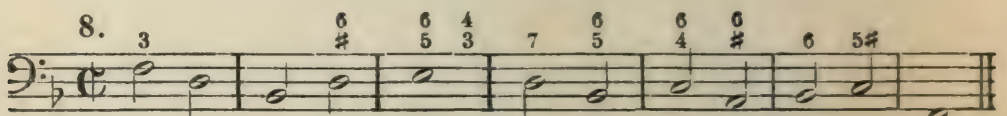
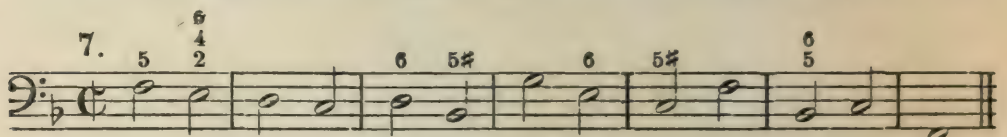
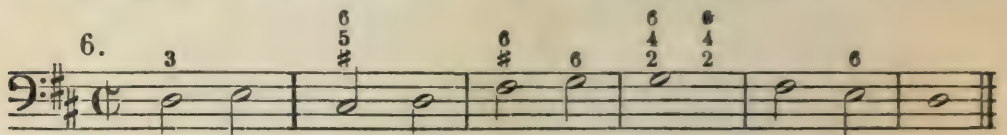
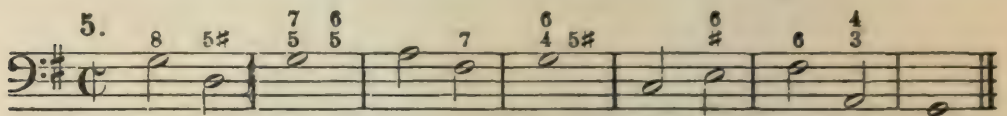
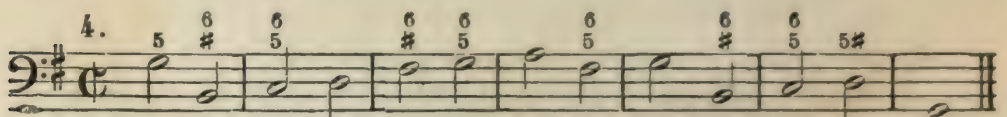
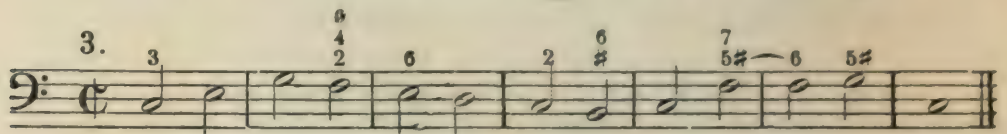
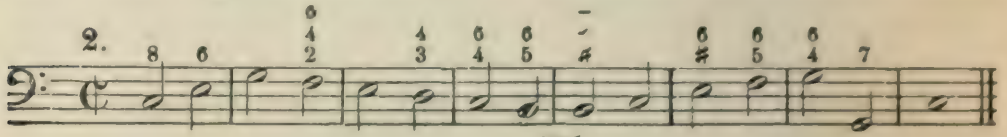
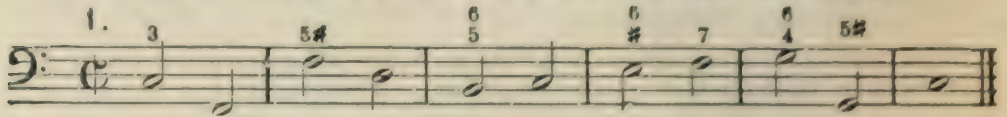






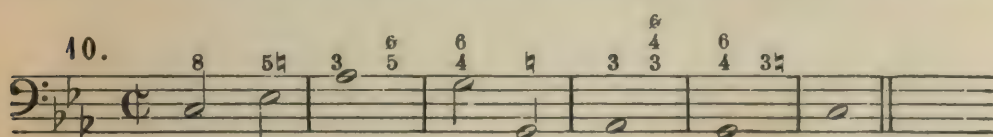
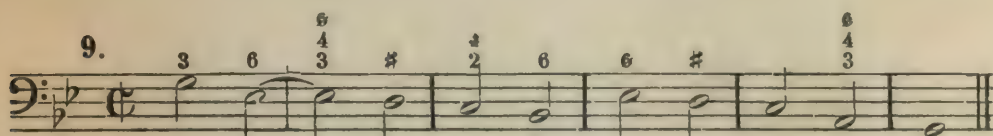
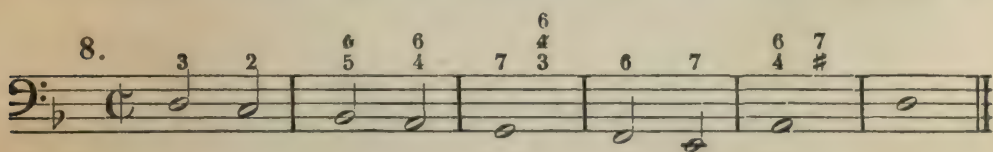
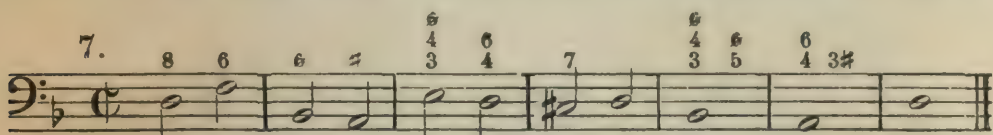
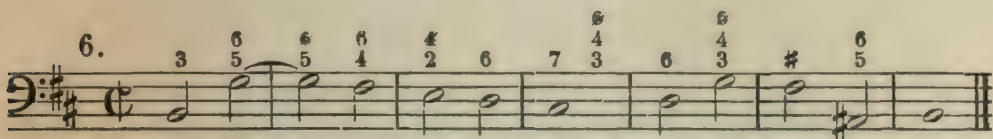
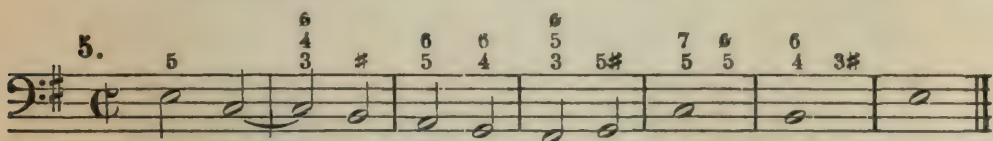
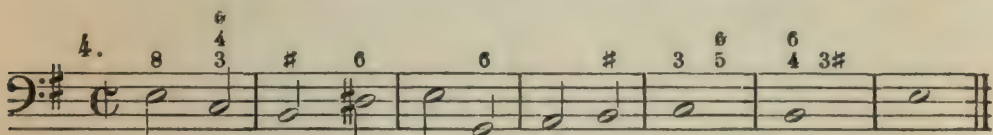
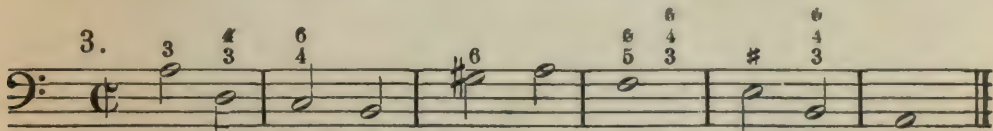
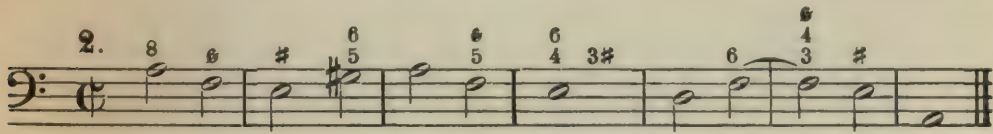
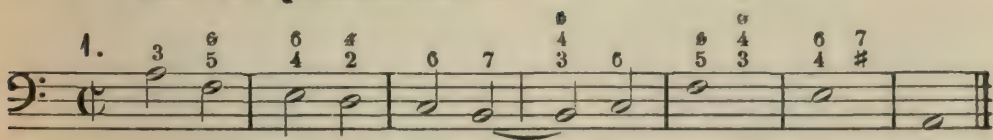


Zu Nr. 189. Kap. 10. Seite 83. Der übermäßige Dreiklang.





Zu Nr. 204. Kap. 10. Seite 88. Der übermäßige Sext-, Terzquart-  
sext- und Quintsextakkord.



## Zu Nr. 217. Kap. 41. Seite 97. Modulation.

1. 3  $\overset{\flat}{4}$  3 7  $\overset{\flat}{4}$  7  $\overset{\flat}{5}$   $\overset{\flat}{4}$   $\overset{\flat}{3}$  6  $\overset{\flat}{5}$

2. 8 2 6 6 4 $\flat$  2  $\overset{\flat}{5}$   $\overset{\flat}{4}$  3 6 4

3. 3 7  $\overset{\flat}{2}$  6 7 $\sharp$  5 7 $\flat$  4  $\overset{\flat}{5}$  7 4 7

4. 3  $\overset{\flat}{5}$   $\overset{\flat}{3}$   $\flat$  7  $\overset{\flat}{5}$   $\overset{\flat}{5}$  4 7 $\flat$  6 $\flat$  3 2 6 7 $\flat$  4  $\overset{\flat}{3}$

5. 7 3 7 5 5 3 4 4 6 3 $\flat$  2 6

6. 2 6 6 6 5 7 $\sharp$  6 5 4 3 $\flat$  6 $\sharp$  4 3

7. 3 2  $\overset{\flat}{5}$   $\overset{\flat}{4}$  3  $\sharp$  2 6 3 3 5 4 3 6 7 $\flat$

8. 6 4 7 3 4 3 $\flat$  6 5 7 6 4 3

9. 3 7 6 2 6 4 2 6 4 7 $\sharp$



Exercise 10: Bass clef, key of D major (F#), 3/2 time. Notes: D2, E2, F#2, G2, A2, B2, C3, D3. Fingerings: 6, 4, 7, 3, 6, 5, 4, 2, 6, 5, 7.

Exercise 11: Bass clef, key of D major (F#), 3/2 time. Notes: D2, E2, F#2, G2, A2, B2, C3, D3. Fingerings: 6, 4, 6, 5, 6, 4, 3, 7, 4, 8, 6, 4, 3, 7.

Exercise 12: Bass clef, key of D major (F#), 3/2 time. Notes: D2, E2, F#2, G2, A2, B2, C3, D3. Fingerings: 2, 6, 3, 2, 7, 3, 4, 3, 6, 7, 4, 6, 4, 3, 4, 7, 4.

Exercise 13: Bass clef, key of D major (F#), 3/2 time. Notes: D2, E2, F#2, G2, A2, B2, C3, D3. Fingerings: 6, 4, 7, 5, 2, 6, 2, 6, 6, 7, 4, 6, 4, 3.

Exercise 14: Bass clef, key of D major (F#), 3/2 time. Notes: D2, E2, F#2, G2, A2, B2, C3, D3. Fingerings: 2, #, 6, 5, 6, 6, 5, 7, 5, 3, 6, 6, 4, 6.

Exercise 15: Bass clef, key of D major (F#), 3/2 time. Notes: D2, E2, F#2, G2, A2, B2, C3, D3. Fingerings: 7, 2, 6, 7, 3, 8, 2, 3, 4, 7, #.

Exercise 16: Bass clef, key of D major (F#), 3/2 time. Notes: D2, E2, F#2, G2, A2, B2, C3, D3. Fingerings: 6, 5, 2, 6, 5, 4, 7, 6, 6, 4, 7, 2, 6, 2, 6.

Exercise 17: Bass clef, key of D major (F#), 3/2 time. Notes: D2, E2, F#2, G2, A2, B2, C3, D3. Fingerings: 6, 4, 4, 3, 8, 7, 5, 5, 6, 4, 3, 2, 6.

[illegible]

48.

The second system of the musical score for 'The Bird Song' is shown. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and quarter notes. Above the staff, the numbers 6, 5, 4, 3, 2, 1 are written, indicating the scale degrees. The system ends with a double bar line and a repeat sign. The key signature changes to one sharp (F#) for the second system, which is marked with the number 19. The melody continues with eighth and quarter notes, and the numbers 5, 4, 3, 2, 1 are written above the staff.

[illegible]

20.

Musical notation for the bass line of 'The Rose Tree'. The key signature is one flat (B-flat). The notation includes a double bar line with a repeat sign. Above the staff, there are numbers indicating fingerings or positions: 6, 24., 8, 7, 4/3, 4/3, 7b, 6, and 6/4/3. The notes are written on a single staff with a bass clef.

[illegible]

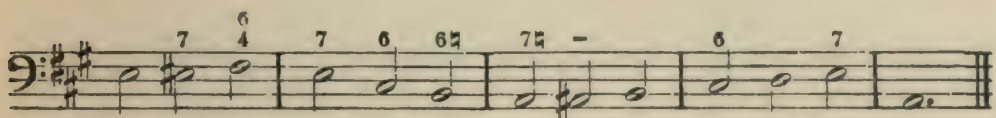
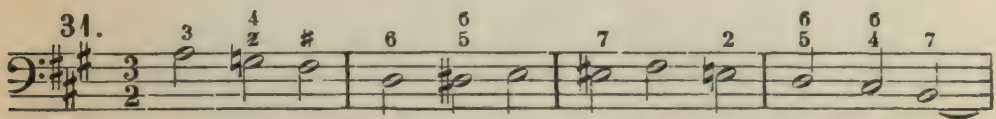
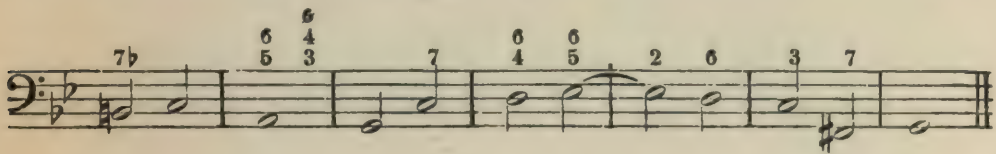
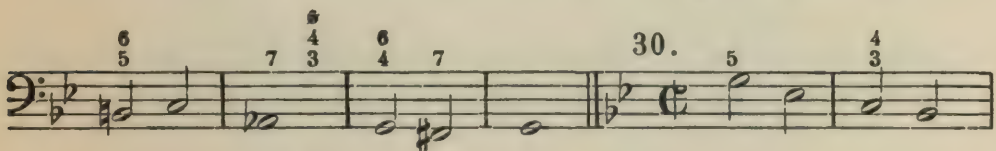
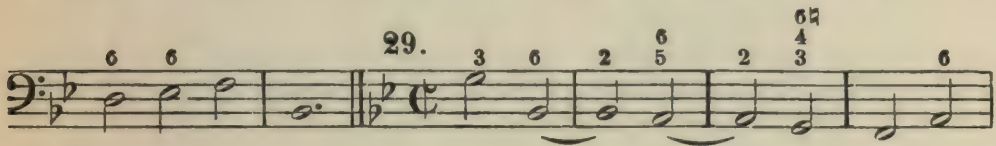
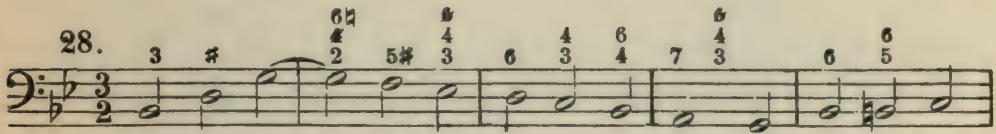
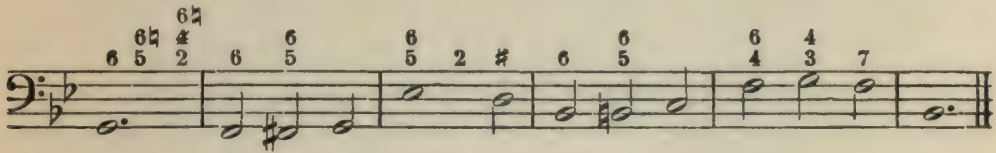
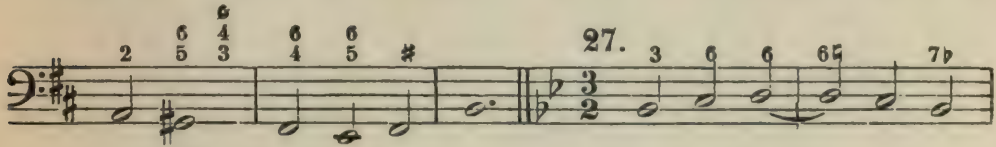
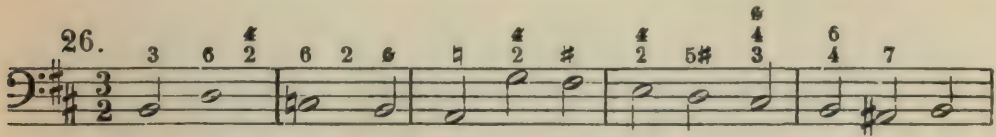
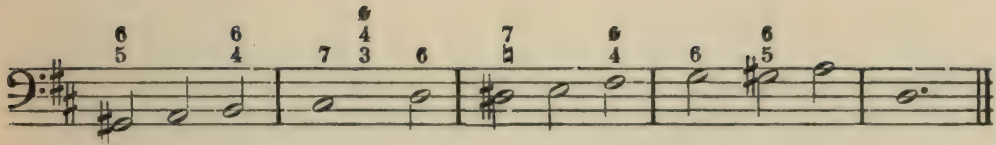
Musical notation for the bass line of 'The Rose Tree'. The key signature is one flat (B-flat). The notation includes a treble clef, a key signature of one flat, and a series of notes with fingerings indicated above them: 4, 3, 2, 6, 3, 4, 2, 7, 6, 5, 6, 4, 7, and a final double bar line.

23.

7 6 5 4 3 2 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24. 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

Musical notation for the bass line of 'The Rose Tree'. The key signature is one sharp (F#). The notation includes a double bar line and a repeat sign. Above the notes are fingerings: 7, 4, 3, 7, 5, 3, 6, 4, 25, 8, 7, 6. The time signature is 3/2.





33. 5 6 4 6 7 2 2 6 4 6 4 3 6

34. 8 6 7 6 5

35. 3 6 6 5

36. 8 2 6 7 3 4 7 3 3 4 3 4 5 5 7

37. 3 7 3 5

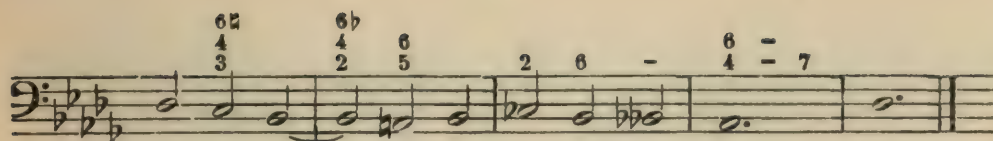
38. 3 7

39. 5 6 2 7 7

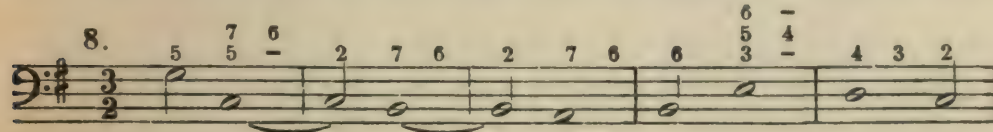
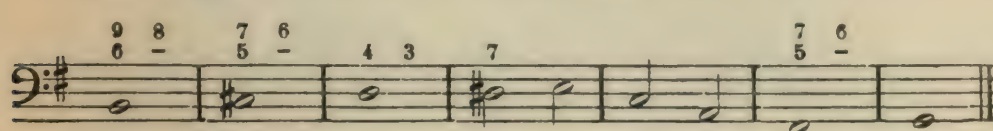
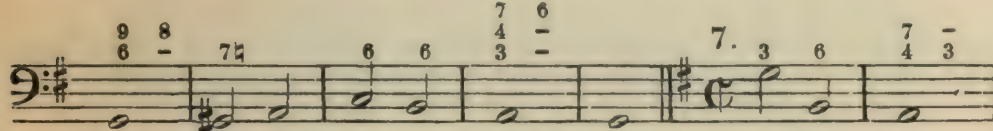
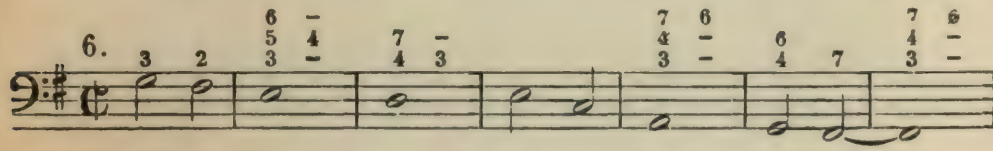
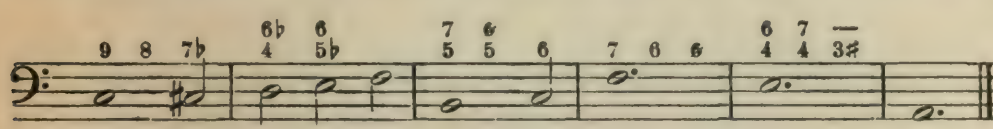
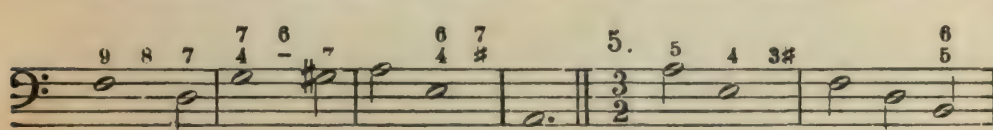
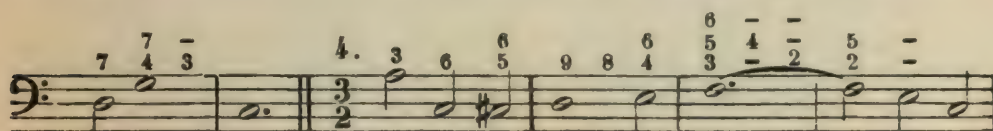
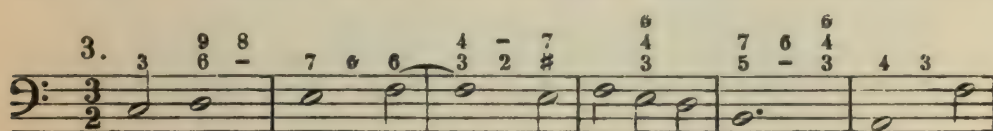
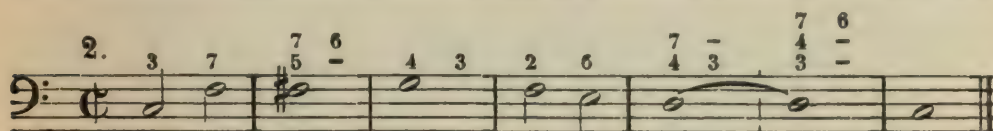
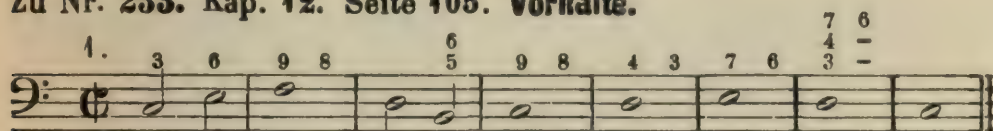
40. 3 6 2

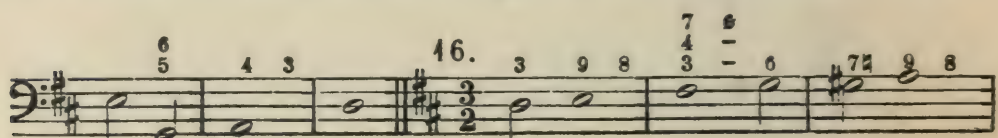
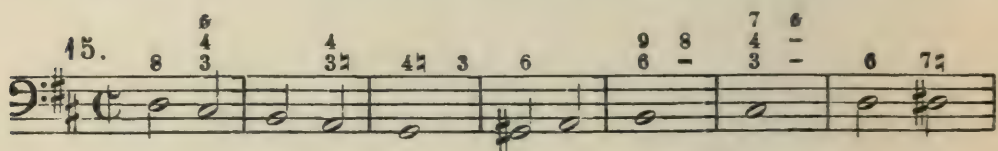
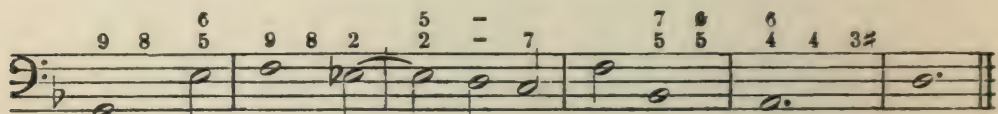
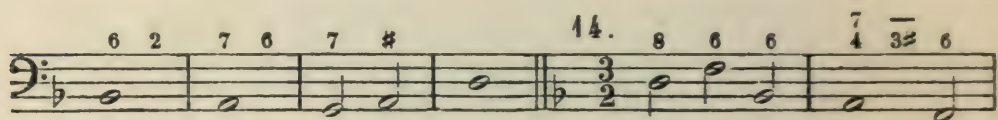
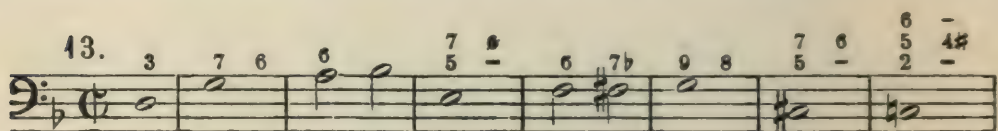
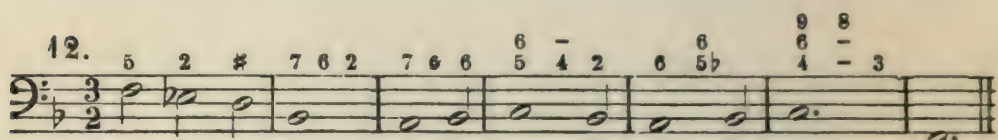
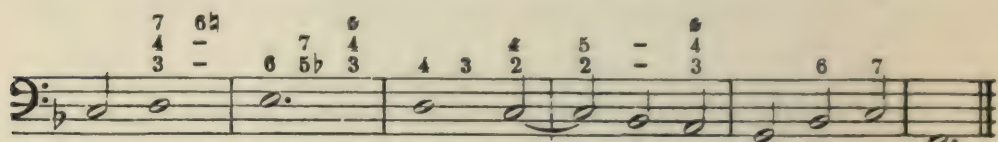
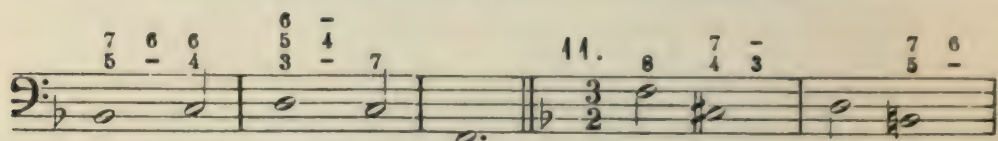
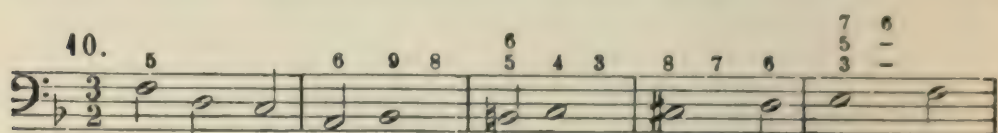
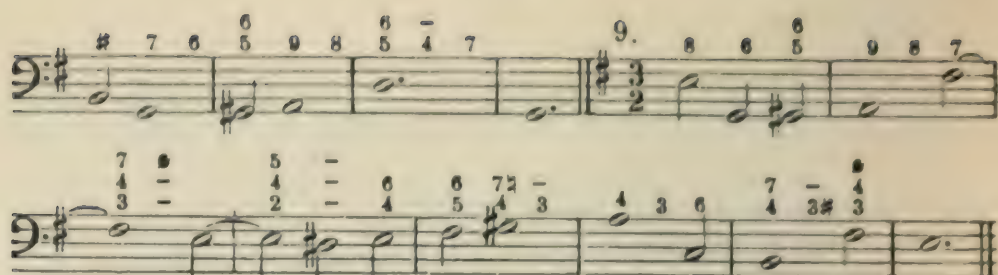
7 5 6 4 7 - 4 2 3



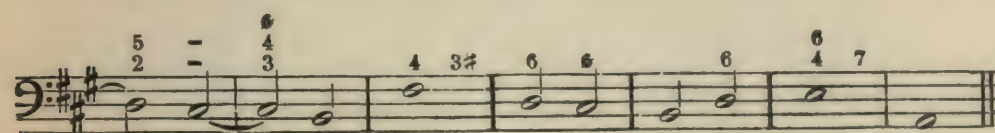
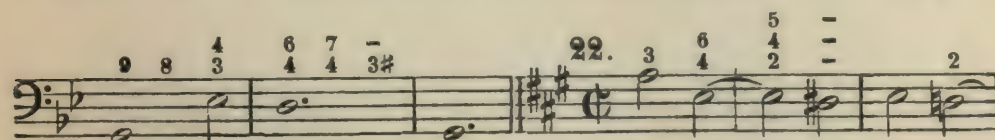
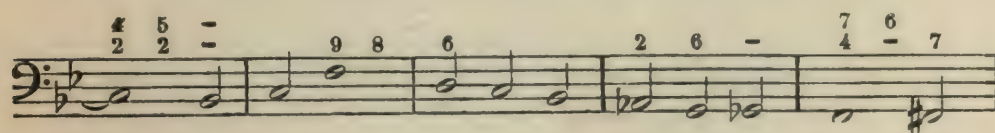
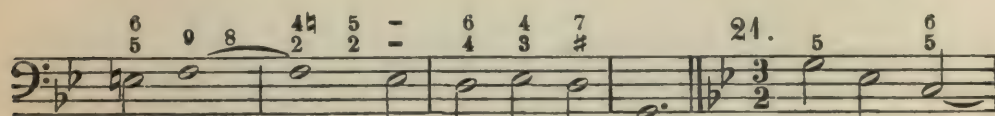
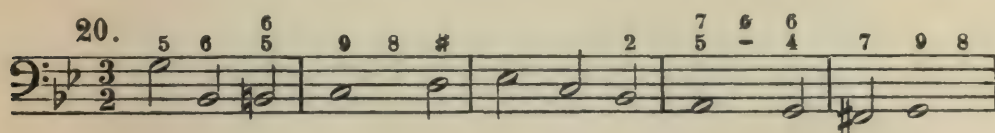
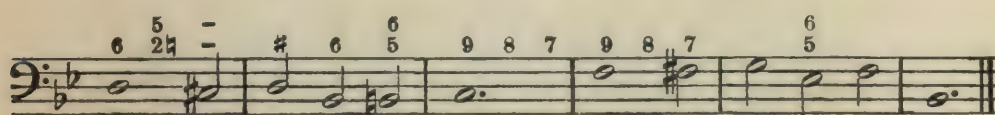
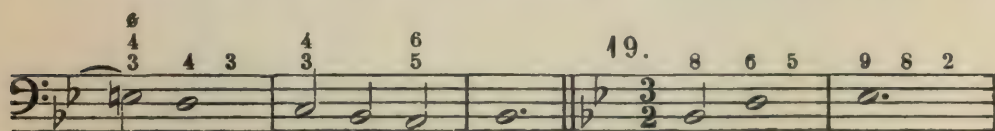
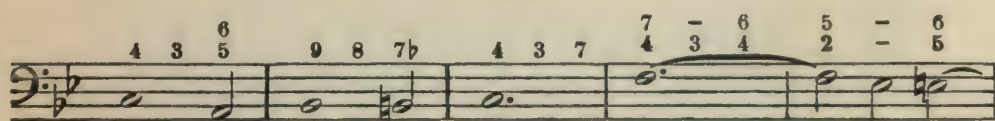
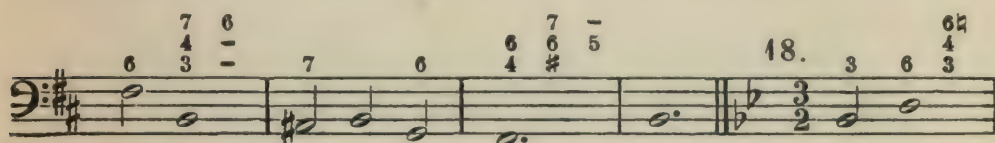
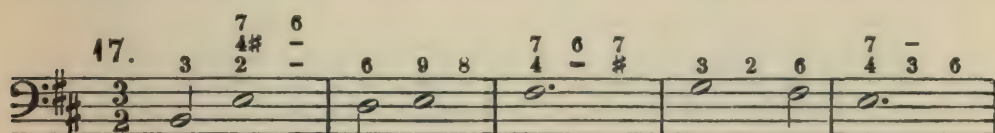
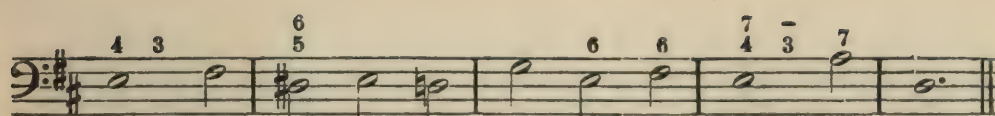


Zu Nr. 233. Kap. 12. Seite 105. Vorkalte.









23. 8 6 6 9 8 6 9 8 6 9 8 7

6 6 6 7 6 7 6 6 7 4 3

24. 8 6 6 9 8 7 6 4 4 3 2 2

6 7 6 4 6 6 6 7 7 6 7

Zu Nr. 248. Kap. 42. Seite 112. Freiere Bewegung der Stimmen  
bei Auflösung der Vorhalte. Vorhalte in mehreren Stimmen.

1. 3 6 9 7 4 7 9 6 7<sup>b</sup> 6 7 6 4

7 - 2. 3 # 7 6 2 6 4 7 6 4 3

7 6 7 3 4 3. 3 6 4 4 6

5 4 - # 3 3 3 3 6 3 4 6

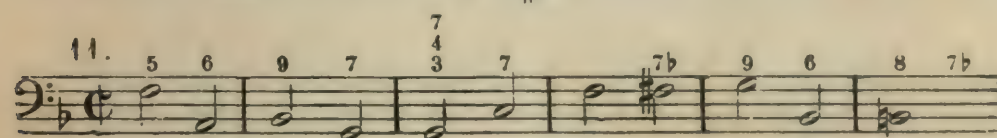
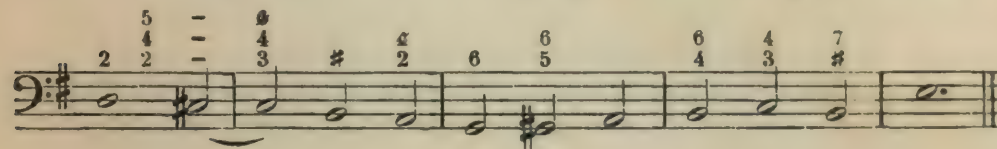
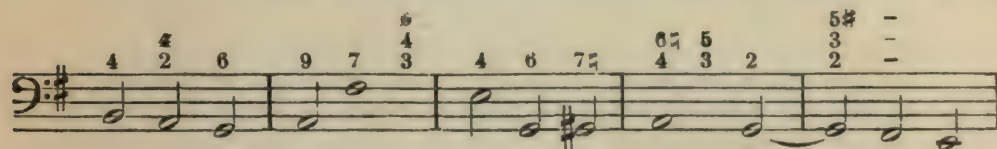
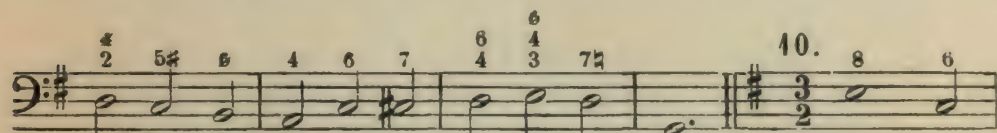
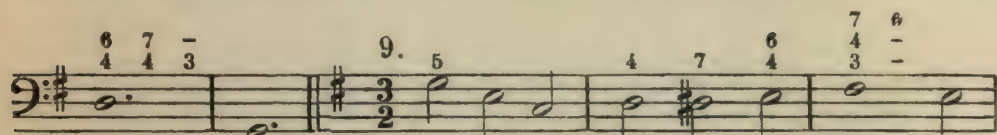
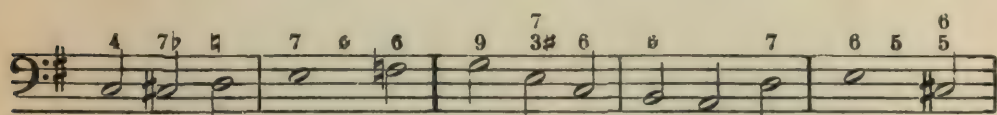
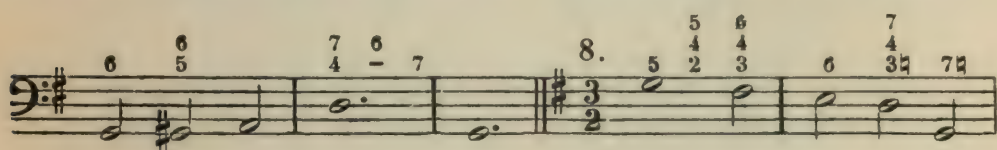
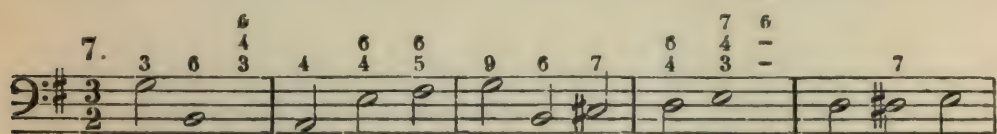
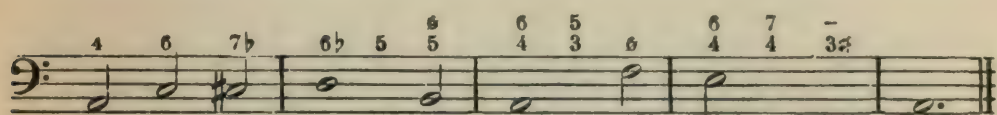
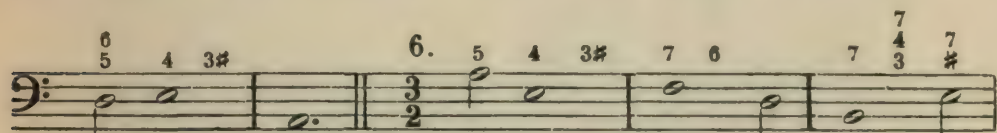
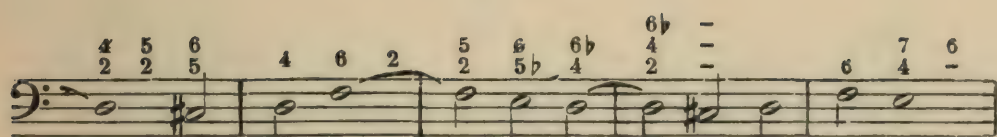
9 7 6 4 7 6 5 4 6 2 6 7 6 7

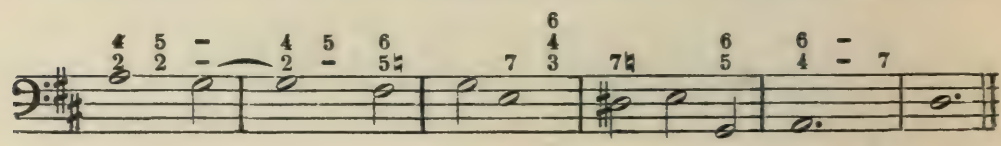
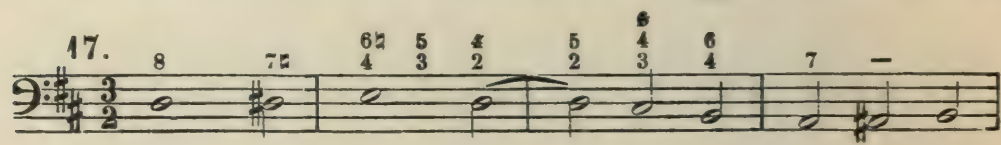
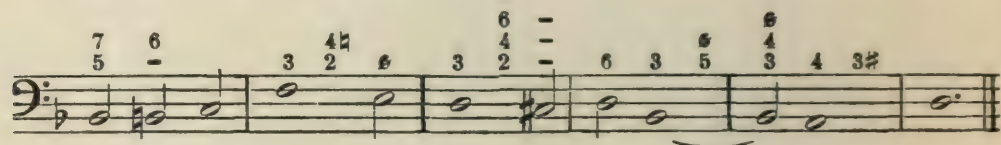
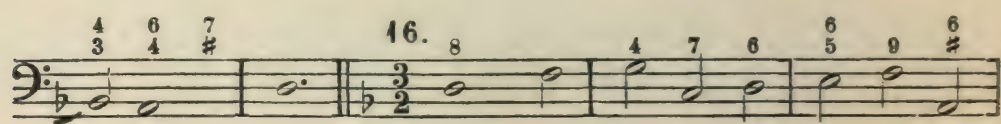
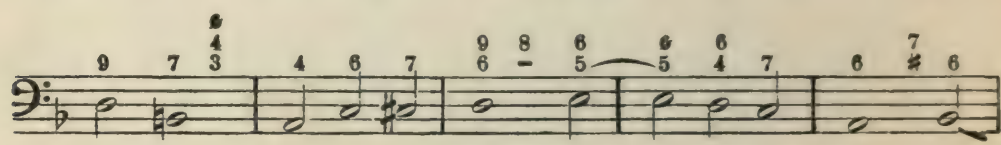
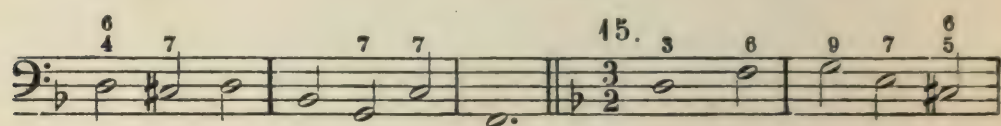
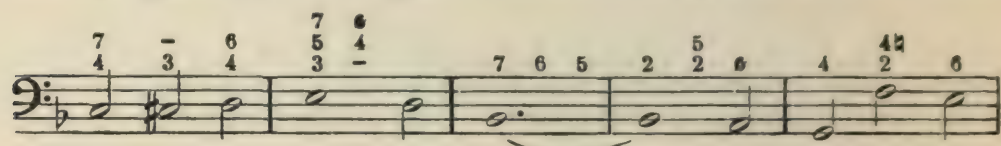
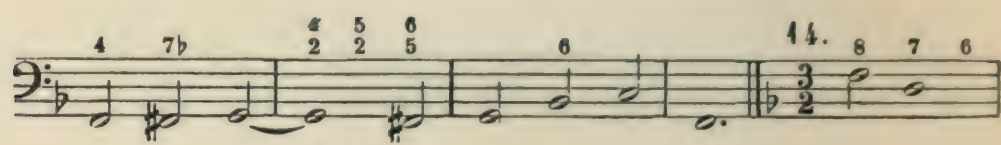
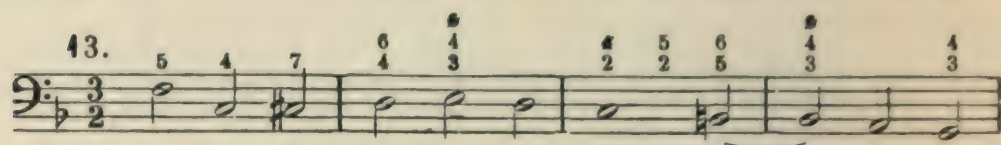
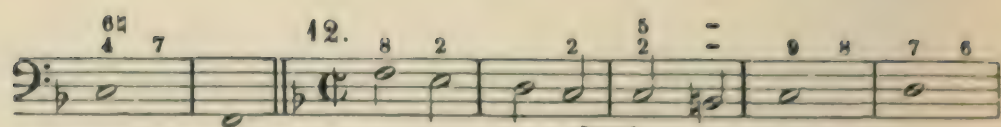
4. 3 9 6 9 8 7 5<sup>b</sup> 4 4 6 6 6

7 6 6 9 8 5. 3 6 6

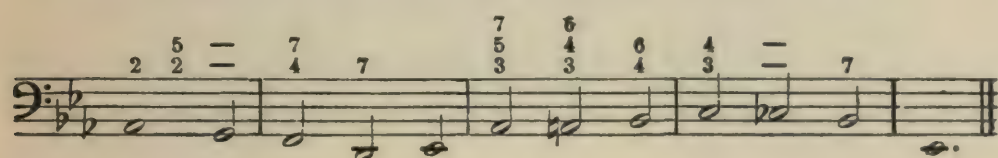
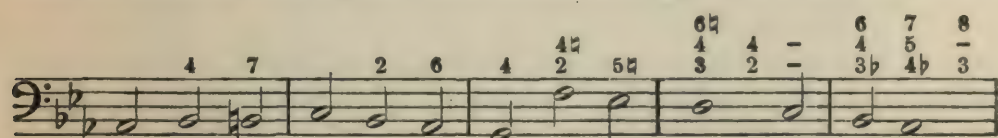
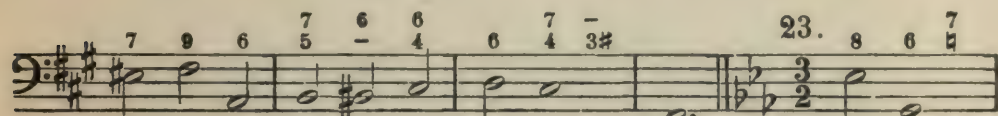
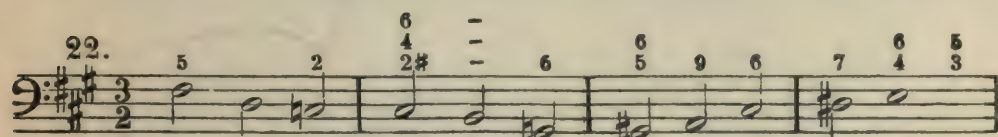
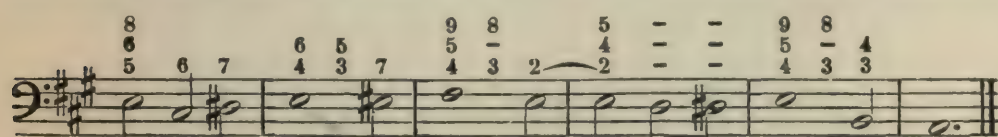
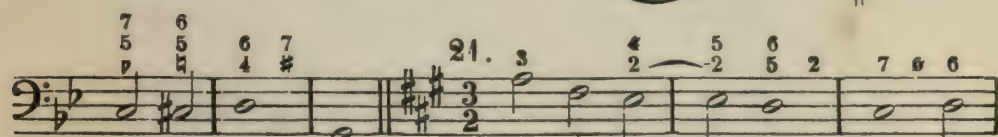
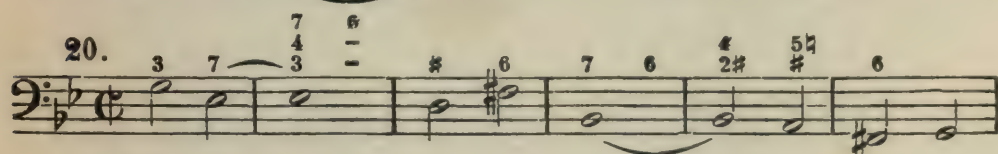
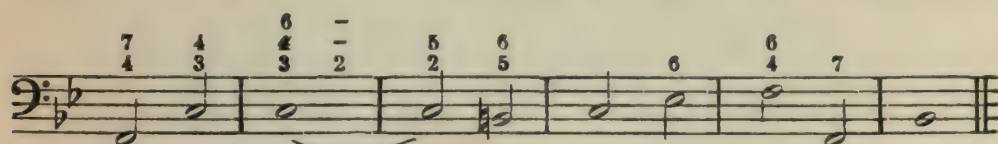
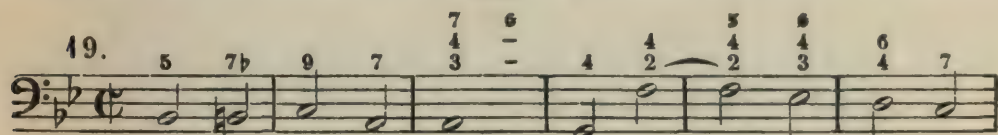
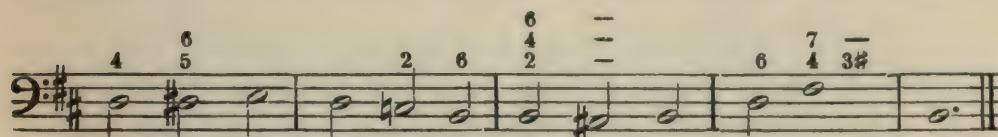
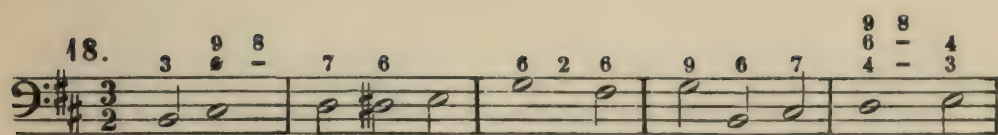
5 - 4 7 5 6 4 - 7 3 5 5











24. 3 6 7 4 7 4 3b 4 7b 4 3 2

Zu Nr. 376. Kap. 17. Seite 153. Die einfach harmonische Begleitung zu einer gegebenen Stimme.

1. C — F G a d<sub>7</sub> G<sub>7</sub> C

2. C —<sub>7</sub> F G<sub>7</sub> C A<sub>7</sub> d G C

3. C —<sub>7</sub> F — C d<sub>7</sub> G<sub>7</sub> C

4. a — d E<sub>7</sub> a h<sup>0</sup><sub>7</sub> a E<sub>7</sub> a

5. a A<sub>7</sub> d — G<sub>7</sub> C E<sub>7</sub> a

6. G D e h C e a<sub>7</sub> D<sub>7</sub> G

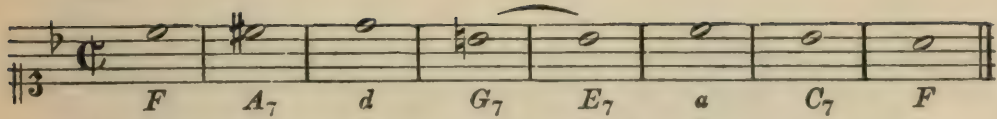
7. G C G — C G D<sub>7</sub> G

8. e E<sub>7</sub> a A<sub>7</sub> D —<sub>7</sub> H<sub>7</sub> e H<sub>7</sub> e

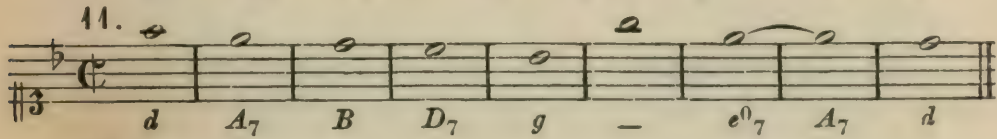
9. F B C d B D<sub>7</sub> g C F



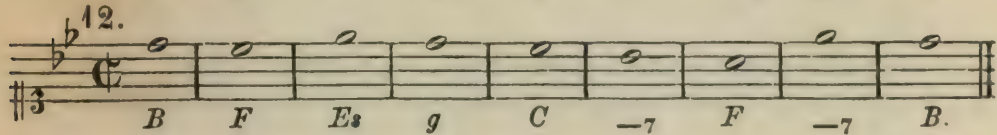
40.



41.

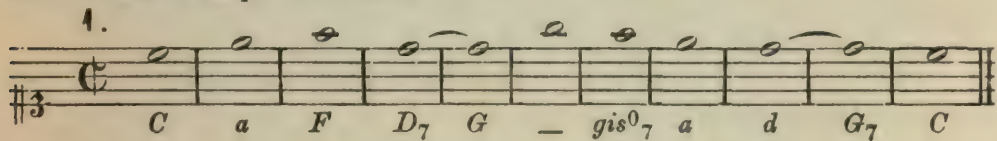


42.

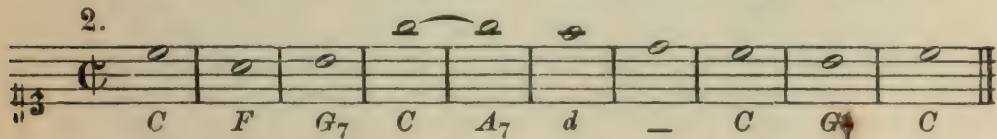


Zu Nr. 398. Kap. 47. Seite 161.

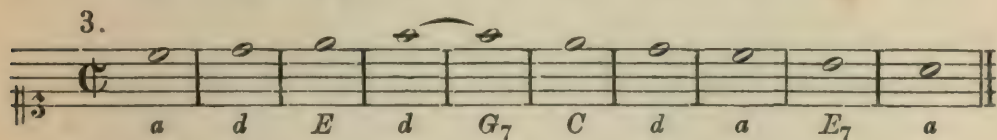
1.



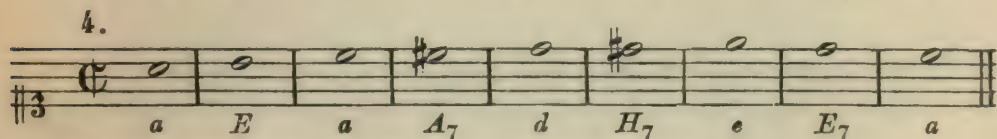
2.



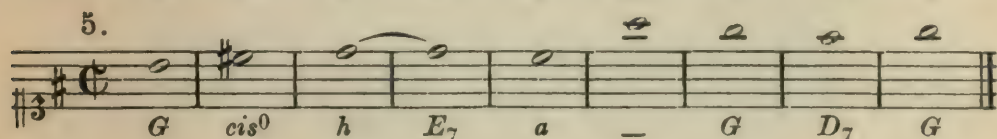
3.



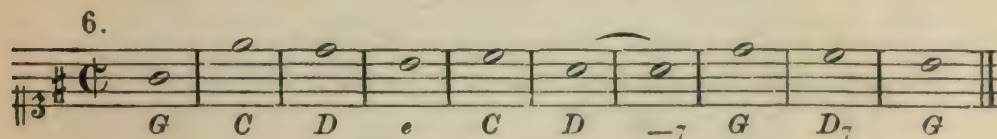
4.



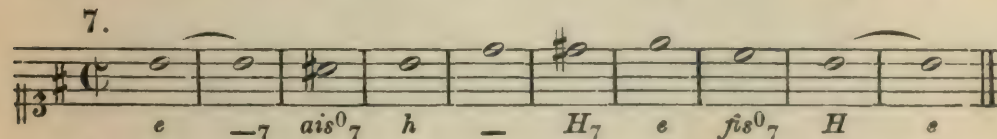
5.



6.



7.



8.



9.

F h<sup>0</sup> a A<sub>7</sub> d D<sub>7</sub> g - C F

10.

d - G<sub>7</sub> C cis<sup>0</sup><sub>7</sub> d e<sup>0</sup><sub>7</sub> A<sub>7</sub> d

11.

d E<sub>7</sub> a C<sub>7</sub> F D<sub>7</sub> g A<sub>7</sub> d

12.

g E<sub>s</sub> d e F<sub>7</sub> B c<sub>7</sub> g D<sub>7</sub> g

Zu Nr. 404. Kap. 47. Seite 162.

1.

C F G<sub>7</sub> C - d C G<sub>7</sub> C

2.

a d E A<sub>7</sub> d G<sub>7</sub> C E<sub>7</sub> a

3.

G -<sub>7</sub> C - D<sub>7</sub> e E<sub>7</sub> a - D<sub>7</sub> G

4.

e G<sub>7</sub> C E<sub>7</sub> a fis<sup>0</sup><sub>7</sub> e H<sub>7</sub> e

5.

F - A<sub>7</sub> B C<sub>7</sub> fis<sup>0</sup> g C F

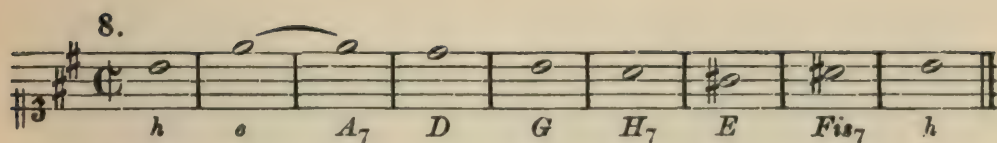
6.

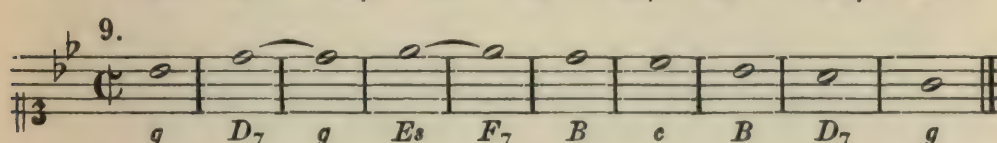
d C F A<sub>7</sub> d F<sub>7</sub> g A<sub>7</sub> d

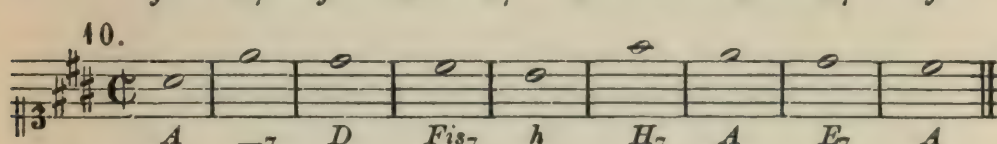
7.

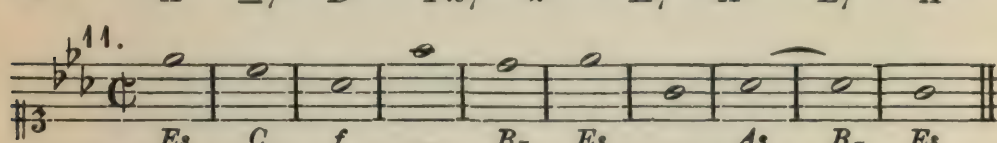
D dis<sup>0</sup><sub>7</sub> e - A<sub>7</sub> Fis h e A<sub>7</sub> D

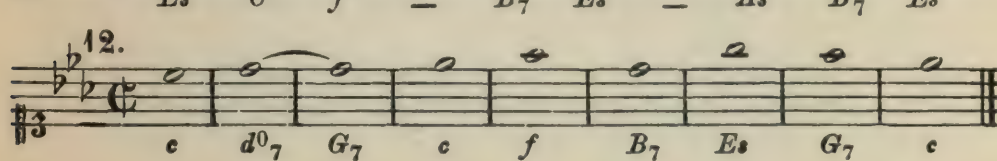


8. 

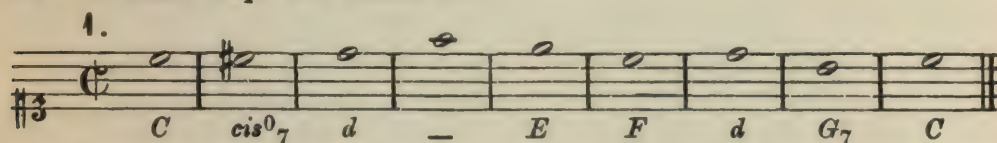
9. 

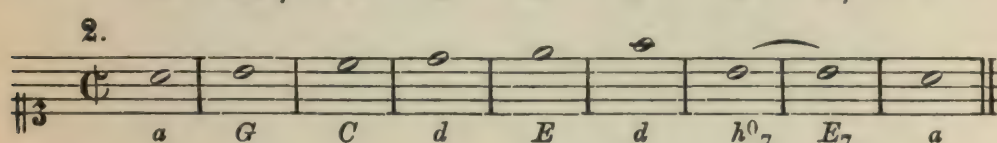
10. 

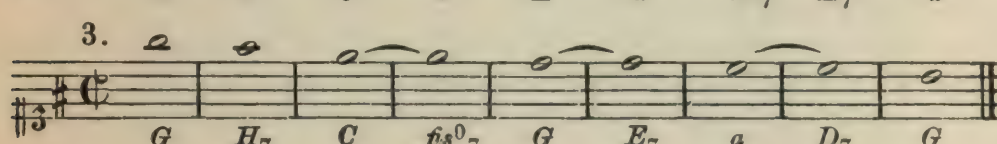
11. 

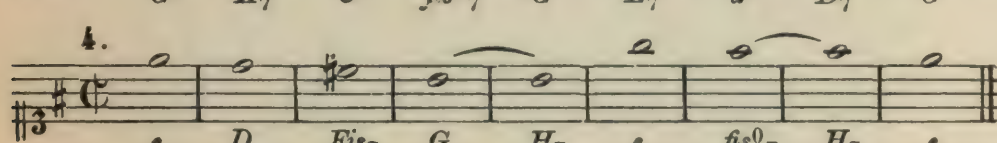
12. 

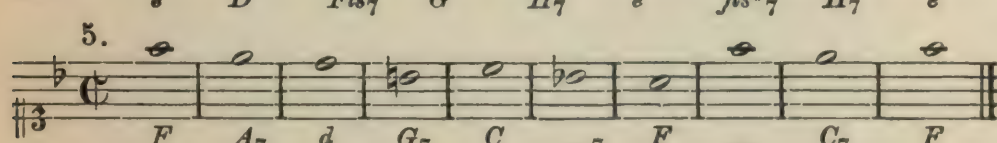
Zu Nr. 419. Kap. 47. Seite 167.

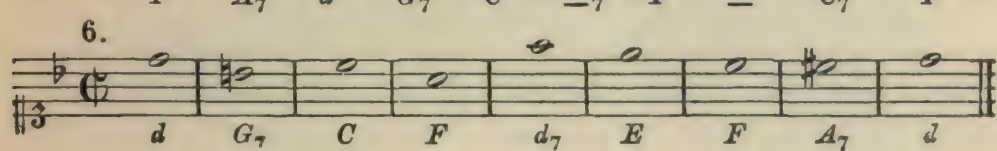
1. 

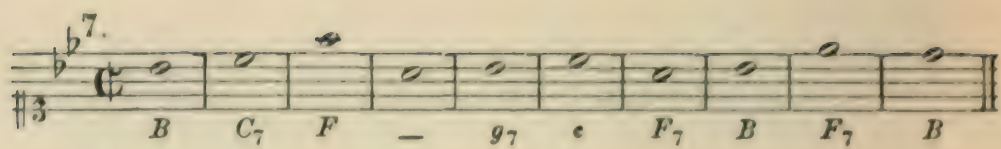
2. 

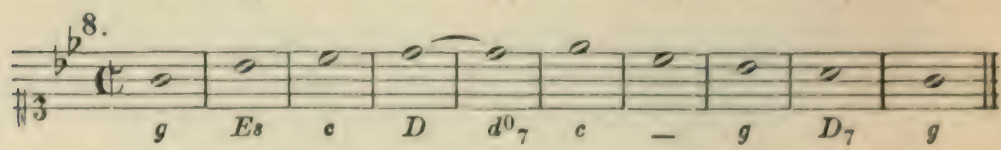
3. 

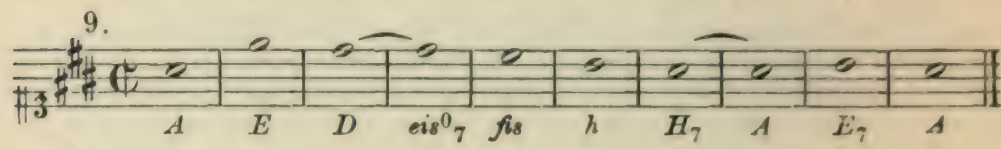
4. 

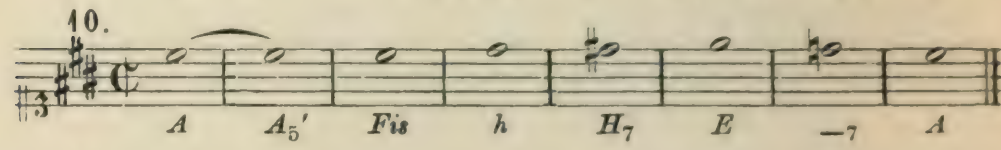
5. 

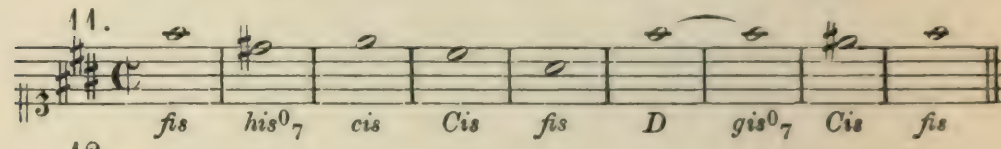
6. 

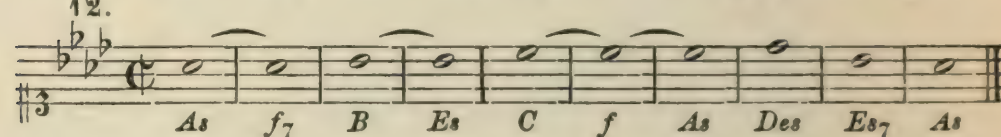
7.   
B C<sub>7</sub> F — g<sub>7</sub> e F<sub>7</sub> B F<sub>7</sub> B

8.   
g Es e D d<sup>0</sup><sub>7</sub> c — g D<sub>7</sub> g

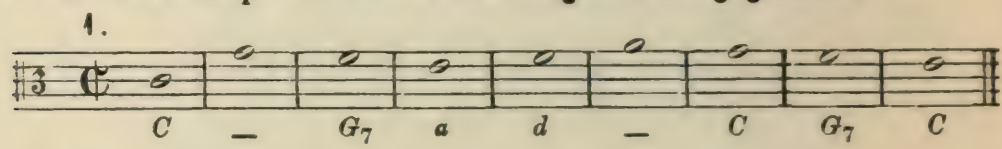
9.   
A E D eis<sup>0</sup><sub>7</sub> fis h H<sub>7</sub> A E<sub>7</sub> A

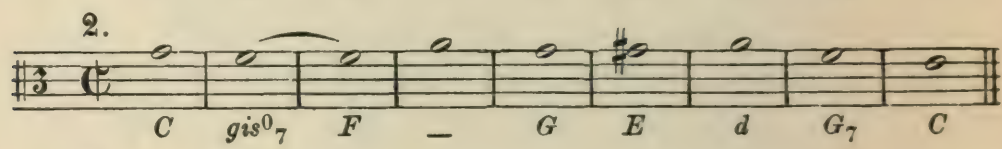
10.   
A A<sub>5</sub>' Fis h H<sub>7</sub> E — A

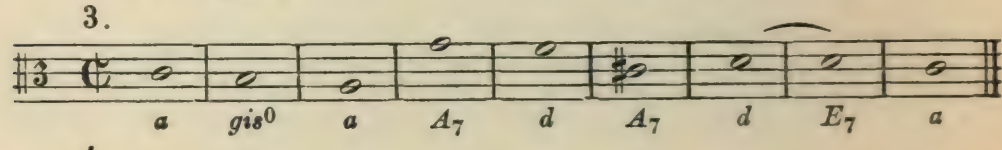
11.   
fis his<sup>0</sup><sub>7</sub> cis Cis fis D gis<sup>0</sup><sub>7</sub> Cis fis

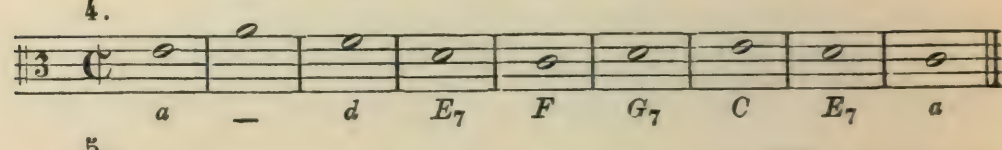
12.   
A<sub>s</sub> f<sub>7</sub> B Es C f A<sub>s</sub> Des Es<sub>7</sub> A<sub>s</sub>

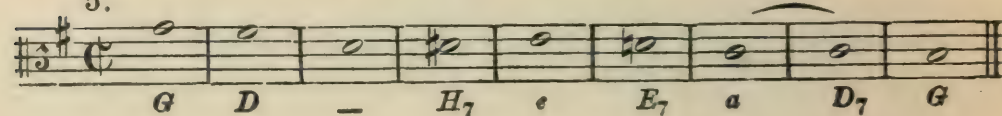
Zu Nr. 423. Kap. 17. Seite 168. Aufgaben mit gegebenem Alt.

1.   
C — G<sub>7</sub> a d — C G<sub>7</sub> C

2.   
C gis<sup>0</sup><sub>7</sub> F — G E d G<sub>7</sub> C

3.   
a gis<sup>0</sup> a A<sub>7</sub> d A<sub>7</sub> d E<sub>7</sub> a

4.   
a — d E<sub>7</sub> F G<sub>7</sub> C E<sub>7</sub> a

5.   
G D — H<sub>7</sub> e E<sub>7</sub> a D<sub>7</sub> G



6.

7.

8.

9.

10.

11.

12.

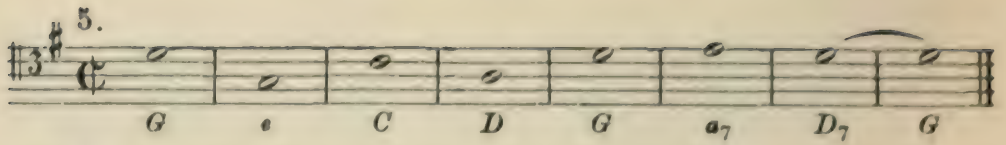
Zu Nr. 427. Kap. 47. Seite 169. Aufgaben mit gegebenem Tenor.

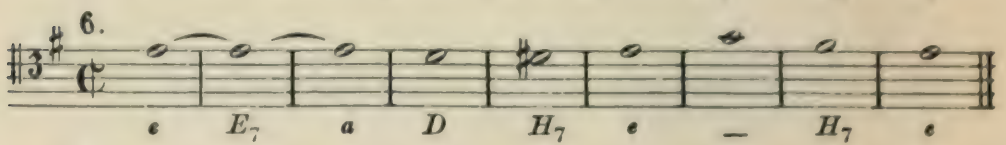
1.

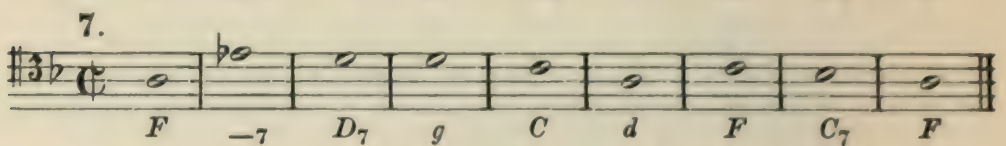
2.

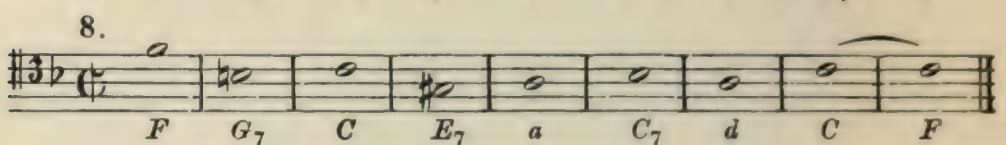
3.

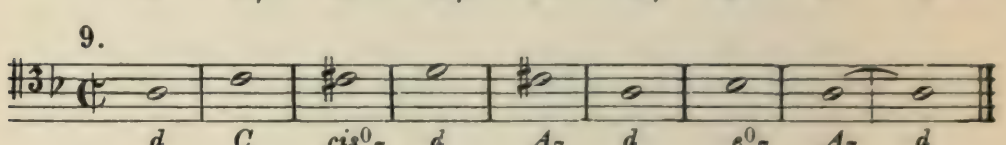
4.

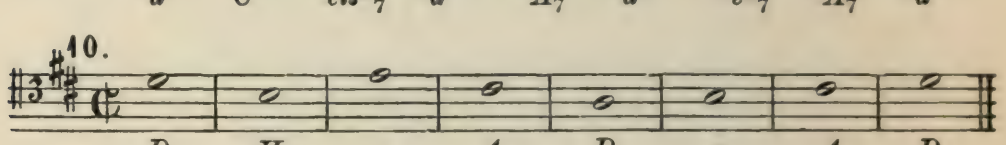
5. 

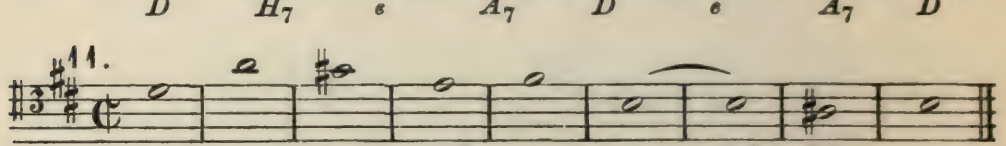
6. 

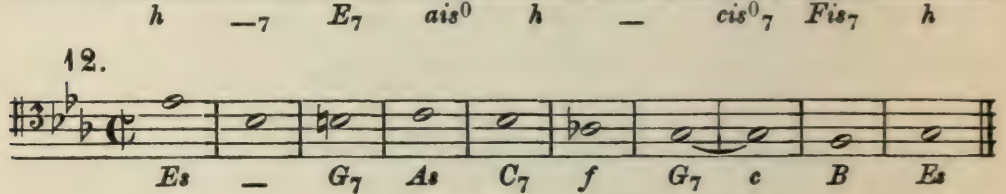
7. 

8. 

9. 

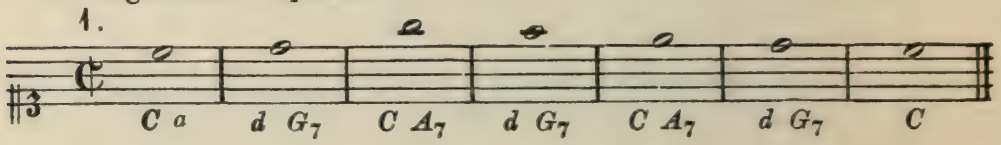
10. 

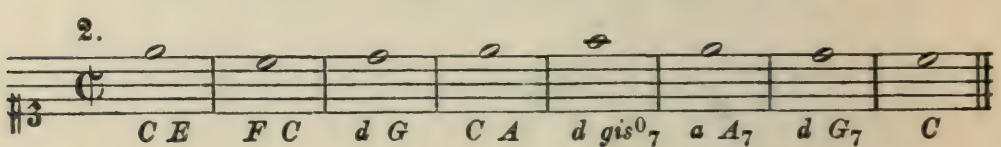
11. 

12. 

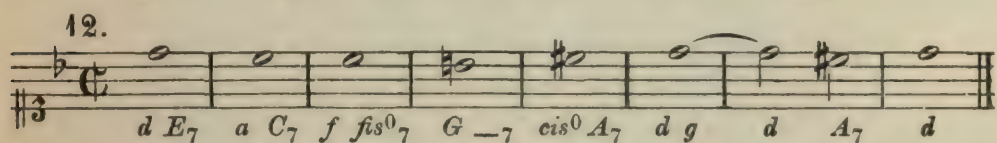
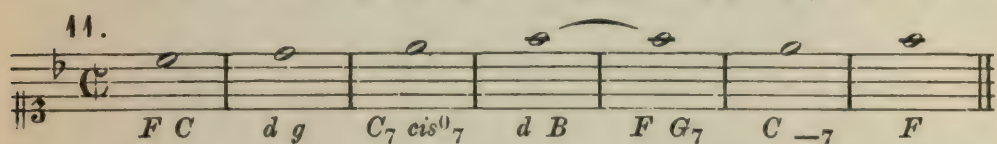
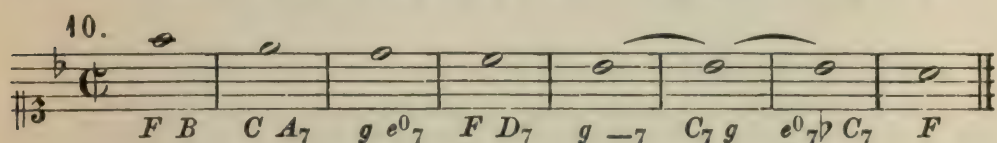
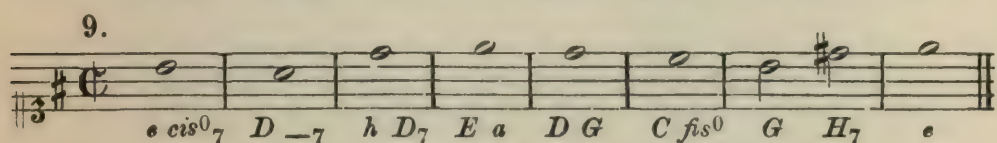
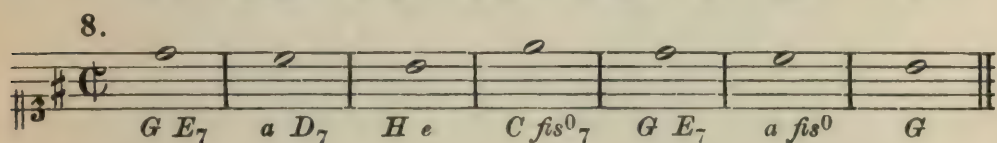
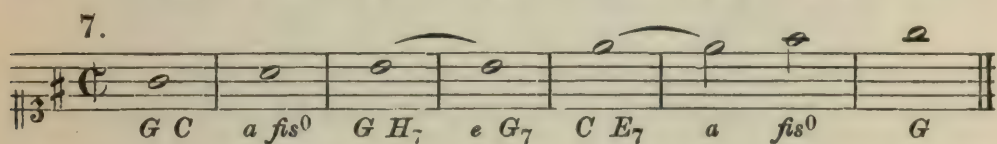
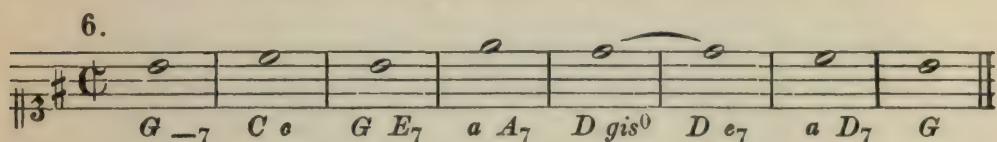
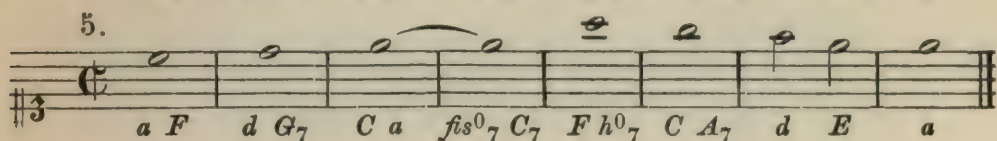
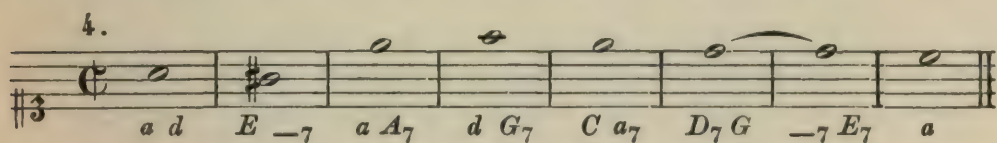
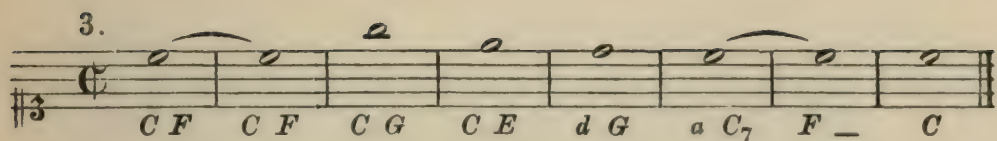
Zu Nr. 428. Kap. 48. Seite 170. **Erweiterung der harmonischen Begleitung.**

a. Gegebener Sopran.

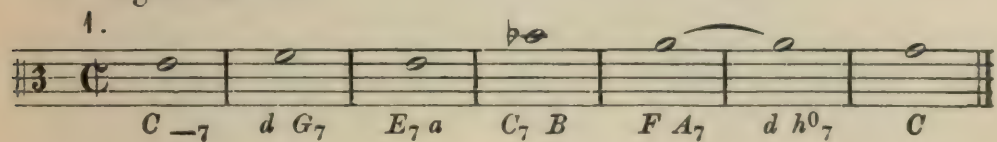
1. 

2. 





## b. Gegebener Alt.



2.

*C F d h<sup>0</sup> a F G gis<sup>0</sup><sub>7</sub> a fis<sup>0</sup><sub>7</sub> C G C*

3.

*C e F h<sup>0</sup> C E<sub>7</sub> F A<sub>7</sub> d h<sup>0</sup><sub>7</sub> C G<sub>7</sub> C*

4.

*G e C a<sub>7</sub> D<sub>7</sub> H<sub>7</sub> e E<sub>7</sub> a cis<sup>0</sup><sub>7</sub> G D G*

## c. Gegebener Tenor.

1.

*a F d G<sub>7</sub> C E<sub>7</sub> a A<sub>7</sub> d G<sub>7</sub> C a<sub>7</sub> d E<sub>7</sub> a*

2.

*F C d a B d g<sub>7</sub> F B C<sub>7</sub> F C<sub>7</sub> F*

3.

*d - g C<sub>7</sub> A<sub>7</sub> d - G<sub>7</sub> C - g d e<sup>0</sup><sub>7</sub> A d*

4.

*D h cis<sup>0</sup><sub>7</sub> Fis<sup>7</sup> h H<sub>7</sub> e cis<sup>0</sup><sub>7</sub> D -<sub>7</sub> G g D A<sub>7</sub> D*

## d. Gegebener Baß.

1. <sup>8</sup>

*C D<sub>7</sub> G gis<sup>0</sup> a D<sub>7</sub> G A<sub>7</sub> d G<sub>7</sub> F d C G<sub>7</sub> C*

2. <sup>8</sup>

*C -<sub>7</sub> cis<sup>0</sup><sub>7</sub> A<sub>7</sub> d E<sub>7</sub> a D<sub>7</sub> G E<sub>7</sub> a d<sub>7</sub> C G<sub>7</sub> C*

3. <sup>3</sup>

*a - C<sub>7</sub> d G<sub>7</sub> C E<sub>7</sub> d F G<sub>7</sub> d a E<sub>7</sub> a*

4. <sup>3</sup>

*B Es F<sub>7</sub> D<sub>7</sub> g -<sub>7</sub> c F<sub>7</sub> Es B c a<sup>0</sup> B*

Zu Nr. 457. Kap. 21. Seite 182. Die Übungen im dreistimmigen Satze.

a. Gegebener Sopran.

1.

2.

3.

4.

5.

6.

b. Gegebener Baß.

1.

2.

3.

4.



5. <sup>3</sup>

B — E $\flat$  C F  $f\sharp^0$  g c F $\flat$  B

6. <sup>3</sup>

g D E $\flat$  c a $^0$  B a $^0$  g  $\bar{D}$  g

## Der vierstimmige Choral.

### a. Cantus firmus im Sopran.

#### 1. Ach Gott und Herr.

d a E $\flat$  a — G cis $^0$  d A $\flat$  d a

e C h $^0$  E $\flat$  a — F d A — d —

A — G A $\flat$  d — e $^0$  A $\flat$  d

#### 2. Ach Gott und Herr.

D A e A $\flat$  D G cis D Fis $\flat$  h fis

h $\flat$  A h $\flat$  E $\flat$  A D A $\flat$  D A — D —

A — G A $\flat$  D — e $\flat$  A $\flat$  D

#### 3. Ach, mein Herr Jesu, dein.

B E $\flat$  c D — $\flat$  g E $\flat$  c $\flat$  B F — B g

c C $\flat$  F B F c D g E $\flat$  a $^0$  F $\flat$  g B

$c$   $g$   $c_7$   $B$   $F_7$   $B$  —  $F$   $D_7$   $g$   $D_7$   $Es$   $g$   
 $D_7$   $g$   $C$   $F$   $B$   $c$   $F_7$   $B$

## 4. Allein Gott in der Höh' sei Ehr'.

$A$  —  $D$   $E$  —  $A$   $E$   $A$  — —  $E$   $h$  —  
 $A$   $E_7$   $A$  —  $fis$   $D$   $A$   $h$   $fis$   $h$   $E$   $A$   $fis$   $Fis_7$   $h$   
—  $E$   $fis$   $E_7$   $A$  —  $e$   $cis^0$   $h$   $cis^0$   $h$   $Fis$   $h$   $E$   
 $A$   $D$   $A_7$   $D$   $A$   $h$   $Cis$   $fis$   $A$   $E$   $h$  —  $fis$   $E_7$   $A$

## 5. Auferstehn, ja auferstehn.

$B$   $F$   $Es$   $B$   $F_7$   $B$   $d$   $B$   $F$   $D_7$   $g$   $d$   
 $g_7$   $C_7$   $F$   $Es$   $B$   $Es$   $f_7$   $B_7$   $Es$   $c$   $a^0$   $g$   $c$   $B$   
 $B$   $F$   $B$   $Es$   $F_7$   $B$

## 6. Auf meinen lieben Gott.

$g$   $Es$   $F_7$   $B$   $c$   $D$   $g$   $B$   $c$   $g$  —  $D$  —  
 $g$   $F$   $B$   $g$   $c$   $F$   $B$  —  $Es$   $c$   $D$   $g$   $c$   $F_7$   $B$  —  
— —  $D$   $g$   $c$   $C_7$   $F$  —  $B$   $c$   $g$   $c$   $a^0$   $D_7$   $g$



## 7. Aus tiefer Not schrei ich zu dir.

H e — a H C a H E a d C F  
 C d E H e h C G C a H e a d  
 a — e F C F G<sub>7</sub> C gis<sup>0</sup><sub>7</sub> a h<sup>0</sup><sub>7</sub> a E<sub>7</sub> a —  
 e C G C G D<sub>7</sub> G —<sub>7</sub> C E<sub>7</sub> a F C d E

## 8. Christ, der du bist der helle Tag.

g Es a<sup>0</sup> g Es F<sub>7</sub> B c D — g — Es  
 B — c F<sub>7</sub> B — Es B c F<sub>7</sub> B F B D  
 g G<sub>7</sub> c g — D<sub>7</sub> g

## 9. Christus, der ist mein Leben.

F — C F B C —<sub>7</sub> F B D<sub>7</sub> g F C F —  
 C F d<sub>7</sub> a d<sub>7</sub> G<sub>7</sub> C F B d g<sub>7</sub> C<sub>7</sub> F

## 10. Den Herren lobt ihr Heiden all.

C F G<sub>7</sub> C — d A d G<sub>7</sub> C d D<sub>7</sub> g  
 F C<sub>7</sub> F d C F G<sub>7</sub> C d<sub>7</sub> G<sub>7</sub> C — d G



$F$   $G_7$   $C$   $E_7$   $a$  —  $G$   $D_7$   $G$   $C$   $G$   $D_7$   $G$  —  
 $F$   $h^0$   $a$   $d$   $C$   $G$   $C$

41. Dir, dir Jehova will ich singen.

$A$   $D$  —  $G$   $e$   $A$  —  $D$  —  $A$   $D$   $E_7$   
 $A$   $h$   $Cis$   $h$   $fis$   $Cis_7$   $fis$   $A$   $D$  —  $h$   $Cis_7$   $fis$   $G$   
 $D$  —  $A$   $D$   $gis^0$   $fis$   $h$   $Cis$   $h_7$   $A$   $E_7$   
 $A$  —  $D$   $e$   $Fis$   $h$   $G$   $D$   $A_7$   $D$   $A$   $D$   $ais^0$   $h$   
 $fis$   $G$   $A_7$   $D$   $e$   $D$   $A$   $D$

12. Erhalt uns, Herr, bei deinem Wort.

$g$  —  $Es$   $F$   $Es$   $a^0$   $g$   $D_7$   $g$  —  $c$  —  
 $B$  —  $F$   $c$   $D$  —  $B$   $g$   $F$   $g$   $c_7$   $F_7$   $B$  —  
 $Es$   $c$   $B$   $a^0$   $g$   $D_7$   $g$

13. Ermuntre dich, mein schwacher Geist.

$F$   $d$   $C$   $F$   $G_7$   $C$   $d_7$   $G_7$   $C$   $F$   $C_7$   $F$   $C$   $F$   
 $g$   $A_7$   $d$  —  $B$   $e^0$   $F$   $h^0$   $a$   $d_7$   $gis^0$   $a$   $F$   $C_7$   $F$

$C$   $F$   $g^7$   $C_7$   $F$   $C$   $g$   $D$   $g$   $C_7$   $d$   $F$   $C$  -  
 $g$   $D$   $g$  -  $d$   $A_7$   $d$   $C$   $d$   $F$   $B$   $F$   $C$  -<sub>7</sub>  
 $F$  -  $B$   $C$   $g$   $a$   $g$   $C_7$   $F$

14. Es kostet viel, ein Christ zu sein.

$F$   $C$   $F$   $B$   $d$   $g_7$   $C_7$   $F$   $C$   $F$   $gis^0_7$   $a$   $G$   
 $C$  -  $F$   $C$   $d_7$   $G_7$   $C$   $F$   $C$   $F$   $B$   $F$   $B$   $e$   
 $g$   $D$   $g$   $C_7$   $F$   $C_7$   $F$   $h^0$   $a$   $G$   $C$   $d$  -  $G^7$   
 $C$  -<sub>7</sub>  $F$  -  $B$   $C_7$   $fis^0$   $g$   $d$   $B$  -  $g$   $F$   $C_7$   $F$

15. Gelobet seist du, Jesu Christ.

$A$   $fis$   $A$   $E_7$   $A$   $D$   $A_7$   $D$   $A$  -  $D$  -  
 $A$   $E_7$   $A$  -  $D$   $fis$   $E$  -  $fis$   $H_7$   $E$  - -  $h$   
 $E_7$   $A$   $h_7$   $A$   $E$   $fis$   $A$   $D$   $A$

16. Gib dich zufrieden und sei stille.

$G$  -  $e$   $D$   $G$   $C$   $G$   $D$   $a_7$   $H$   $e$   $E_7$   
 $a$   $D_7$   $G$   $A$   $D$   $A_7$   $D$   $G$   $e$   $G$   $h$  -  $C$   $G$



$e_7 a_7 D_7 G e -_7 A_7 D G A D Fis_7 h A$   
 $D -_7 G - C D_7 C G - D G e C -$   
 $F G_7 - C - - D_7 gis^0 a D_7 G$

## 17. Gott ist mein Lied! er ist —

$F - B C -_7 F - B F C -_7 F C$   
 $F G_7 C G C - F d_7 a E_7 a C_7 F -_7$   
 $g F - C_7 F$

## 18. Ich weiß, mein Gott, daß all mein —

$Es As - B - f d^0 Es -_7 c fis^0_7 g -$   
 $c h^0 c - F -_7 B Es B F_7 B -_7 Es -$   
 $As c Es B_7 Es B Es As Es c f_7 B_7 Es$

## 19. Jesus, meine Zuversicht.

$Es - As d^0 Es B Es B G_7 c g$   
 $c B c F_7 B Es - As f g B_7 Es$



$B$   $E\flat$   $A\flat$   $c$   $f_7$   $c$   $d^0_7$   $G_7$   $c$   $E\flat$  —  $A\flat$   $d^0$   
 $c$   $G$   $c$   $E\flat$  —  $A\flat$   $f$   $E\flat$   $B_7$   $E\flat$

## 20. Kommt Menschenkinder, rühmt und preist.

$C$   $a$   $e$   $F$   $G_7$   $C$   $d$   $E$  —  $a$   $A_7$   $d$   $A$   
 $d$   $C$   $G$   $C$  —  $E_7$   $a$   $d_7$   $G_7$   $C$  —  
—  $F$   $d$  —  $C$   $G_7$   $C$

## 21. O Ewigkeit, du Donnerwort.

$F$   $d$   $B$   $C$   $F$   $B$   $e^0$   $F$  —  $d$   $B$   $F$   $D_7$   
 $g$   $F$   $C$  —  $d$   $F$   $B$   $F$   $g$   $A_7$   $d$  —  $F$   $B$   
 $C$   $F$   $B$   $cis^0_7$   $d$   $F$   $d$   $B$   $F$   $e$   $g$   $D_7$   $g$   $C$   
 $d$   $F$   $B$   $d$   $g_7$   $C_7$   $F$   $C$  —  $fis^0$   $g$   $C$   $g$   $F$   
 $C$  —  $g$   $e^0$   $d$   $B$   $F$   $C_7$   $F$

## 22. O Gott, du frommer Gott.

$B$   $E\flat$  —  $B$   $E\flat$   $A\flat$  —  $f_7$   $B_7$   $E\flat$   $f$   $E\flat$   $B_7$

$E\flat$  B  $E\flat$   $A\flat$  B f G f c  $F_7$  B —  $c_7$   $F_7$   
 B —  $E\flat$  B  $E\flat$  —  $A\flat$   $C_7$  f  $C_7$  F — B —  
 $A\flat$   $E\flat$   $A\flat$   $h^0_7$  c  $E\flat$   $A\flat$  f  $E\flat$   $B_7$   $E\flat$

## 23. O Haupt voll Blut und Wunden.

F B C B d  $g_7$  C F A d  $gis^0_7$  a  $A_7$   
 d F B  $fis^0$  g F  $g_7$   $e^0_7$  A — d —  $e^0_7$   $A_7$   
 d — a — g  $e^0$  F B F — B  $fis^0$  g  $e^0_7$   
 A d a  $C_7$  F a  $d_7$  G C F g d  $g_7$  C F

## 24. Was Gott tut, das ist wohlgetan.

D G D G C G  $D_7$  G C G — a G  
 $fis^0_7$   $H_7$  e D G a G C  $E_7$  a H e  $E_7$  E  
 a e  $a_7$   $D_7$  G — C — D — G — C G  
 A h e D  $e_7$   $A_7$  D — C  $E_7$  a e  $a_7$   $D_7$  G



## 25. Wer Gott vertraut.

B Es c D g Es B F — B c B —  
 c D<sub>7</sub> g — Es c D G<sub>7</sub> c B F c D —<sub>7</sub>  
 g B c<sub>7</sub> F<sub>7</sub> B — Es c D —<sub>7</sub> g e<sup>0</sup><sub>7</sub> A D  
 g D<sub>7</sub> Es c g D<sub>7</sub> g — Es F<sub>7</sub> B — F<sub>7</sub> B  
 F c B c g B c<sub>7</sub> F<sub>7</sub> B

## 26. Wer nur den lieben Gott läßt walten.

E a E a E<sub>7</sub> F h<sup>0</sup> E — e C d  
 E F h<sup>0</sup><sub>7</sub> E a — F G<sub>7</sub> C E<sub>7</sub> F h<sup>0</sup> E —  
 e C d a — h<sup>0</sup><sub>7</sub> E<sub>7</sub> a E a G C —  
 d<sub>7</sub> G<sub>7</sub> C — d a E F h<sup>0</sup><sub>7</sub> a E<sub>7</sub> a

## 27. Wie wohl ist mir, o Freund der Seelen.

F — B F — B F C —<sub>7</sub> F —<sub>7</sub> B F  
 C<sub>7</sub> F B D<sub>7</sub> g C F B F — B F C g  
 A D g F C<sub>7</sub> F B F C — a C F d



E a d<sub>7</sub> G C — g C A<sub>7</sub> d E<sub>7</sub> a — E  
 a — d — C F e<sub>0</sub><sub>7</sub> A<sub>7</sub> d C g C F d  
 G<sub>7</sub> C — G C — — — F h<sub>0</sub><sub>7</sub> h<sub>0</sub><sub>7</sub> a — E  
 a E d — C F g<sub>7</sub> C<sub>7</sub> F

### b. Cantus firmus im Alt.

#### 1. Ach Gott und Herr

a e H<sub>7</sub> e — D gis<sup>0</sup> a E a G  
 D<sub>7</sub> G fis<sup>0</sup><sub>7</sub> H<sub>7</sub> e — C a E — a —  
 H E D E<sub>7</sub> F a h<sup>0</sup> E<sub>7</sub> a

#### 2. Du klagst und fühlest.

e C a H C fis<sup>0</sup> G G D — G D G  
 D<sub>7</sub> e<sub>7</sub> D A<sub>7</sub> D — A dis<sup>0</sup> e — H e — H —  
 e H e D G fis<sup>0</sup><sub>7</sub> e H<sub>7</sub> e

#### 3. Für alle Güte sei gepreist.

Es As d<sup>0</sup> Es B —<sub>7</sub> Es B —<sub>7</sub> Es f Es f

$E_3$   $B_7$   $E_3$  —  $B_7$   $E_3$   $B$   $c$   $d^0_7$   $G_7$   $c$   $B$   $E_3$   $B$   
 $E_3$  —  $A_3$   $E_3$   $A_3$   $E_3$   $A_3$   $E_3$   $f$   $c$   $d^0_7$   $B$   $E_3$

4. In deiner Liebe, Gott, nicht.

$e$   $H$   $e$   $D$   $G$   $D_7$   $G$   $D$   $G$   $D$   $dis^0_7$   $e$  —  $H_7$   $a$   
 $D_7$   $G$   $fis^0$   $G$   $D$   $e$   $fis^0_7$   $H_7$   $e$   $e$   $a$   $D$   $G$   $E_7$   
 $a$   $G$   $a_7$   $fis^0$   $C$  —  $G$  —  $D_7$   $G$   $fis^0$   $dis^0_7$   $e$

c. Cantus firmus im Tenor.

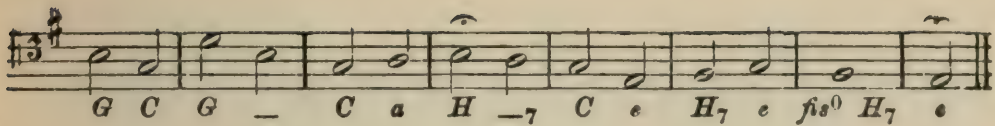
1. Mach's mit mir Gott nach deiner Gütt.

$F$  —  $B$   $F$  —  $g$   $F$   $C$  —  $B$   $a$   $F$   $C$   
 $h^0$   $E_7$   $a$   $d$  —  $e^0$   $F$   $D_7$   $g$   $D_7$   $g$   $C$   $B$   $C_7$   
 $d$   $C$   $d_7$   $G_7$   $C$  —  $F$  —  $B$   $F$   $g$   $F$   $C$  —  
 $F$  —  $B$   $F$   $B$   $F$   $C_7$   $F$

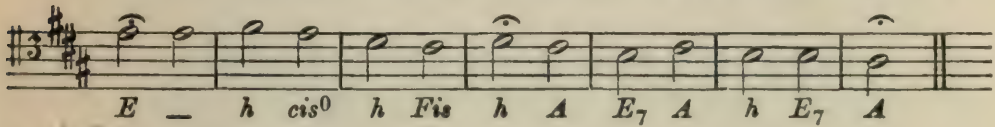
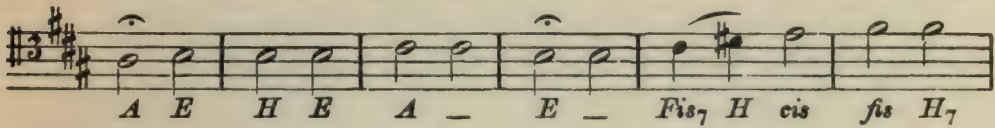
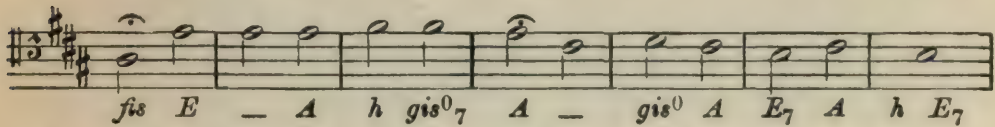
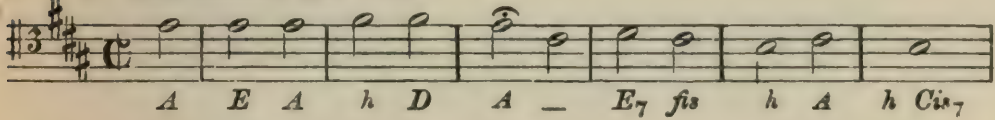
2. Mit Fried und Freud ich fahr dahin.

$e$  — —  $D$   $cis^0$   $h$   $Fis_7$   $h$  —  $e$   $h$   $cis^0$   $Fis_7$   
 $h$   $Fis$   $h$   $Fis_7$   $h$   $e$   $a$   $H$   $e$  —  $A$   $D$   $A$   $D$

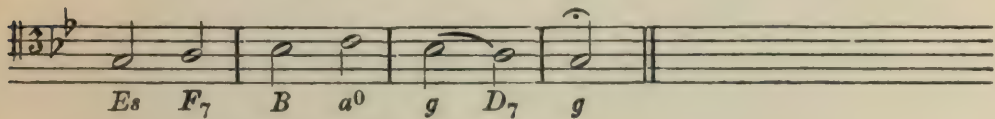
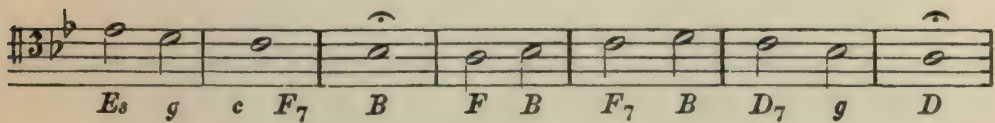
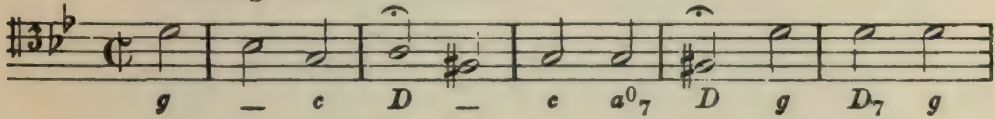




## 3. Nun danket alle Gott.

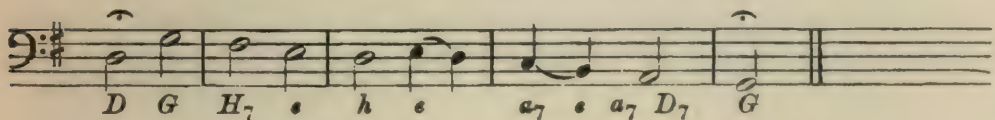
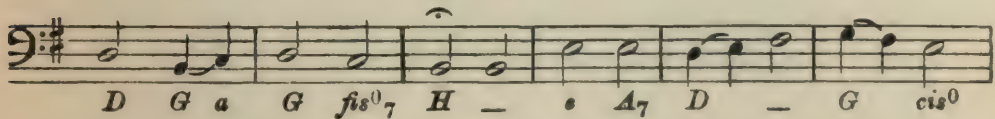
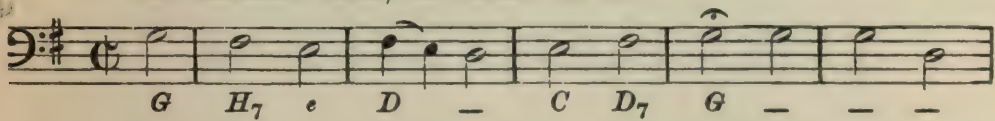


## 4. O Traurigkeit, o Herzeleid.



## d. Cantus firmus im Bass.

## 1. Vom Himmel hoch, da komm ich her.





## 2. Wachet auf, ruft uns die Stimme.

B — F — C<sub>7</sub> F g<sub>7</sub> C<sub>7</sub> F — B F  
 B — D<sub>7</sub> g F e<sup>0</sup> F — B F g d  
 E<sub>3</sub> B F<sub>7</sub> B F g<sub>7</sub> E<sub>3</sub> B a<sup>0</sup> B F d E<sub>3</sub>  
 B F<sub>7</sub> B e B — F<sub>7</sub> B F E<sub>3</sub> F<sub>7</sub>  
 B — F<sub>7</sub> B D<sub>7</sub> g F B d g B E<sub>3</sub> B a<sup>0</sup> B

## 3. Wer Gott vertraut.

D — A<sub>7</sub> D — G H<sub>7</sub> e A<sub>7</sub> D cis<sup>0</sup> h D<sub>7</sub>  
 e A<sub>7</sub> D — — e Fis — G H<sub>7</sub> e — D A<sub>7</sub>  
 D h e A<sub>7</sub> D — G e Fis — h gis<sup>0</sup><sub>7</sub> Cis —  
 D Fis<sub>7</sub> h — cis<sup>0</sup><sub>7</sub> Fis<sub>7</sub> h — e<sub>7</sub> A<sub>7</sub> D — G H<sub>7</sub>  
 e A<sub>7</sub> Fis — h D<sub>7</sub> e<sub>7</sub> A<sub>7</sub> D

## 4. Von Gott will ich nicht lassen.

e — D G A D A<sub>7</sub> D — e cis<sup>0</sup><sub>7</sub> h Fis<sub>7</sub>

*H* *e* — *D* *G* *A* *D* *Fis*<sub>7</sub> *h* *D*<sub>7</sub> *e* *cis*<sup>0</sup><sub>7</sub> *h* *Fis*<sub>7</sub>  
*H* — —<sub>7</sub> *e* *a*<sub>7</sub> *D*<sub>7</sub> *G* *H*<sub>7</sub> *e* *A*<sub>7</sub> *h* *e*<sub>7</sub> *A* *e*  
*Fis* — *e* *D* *e* *A*<sub>7</sub> *D* *Fis*<sub>7</sub> *h* *fis*<sup>0</sup><sub>7</sub> *H*<sub>7</sub> *e* *fis*<sup>0</sup><sub>7</sub> *dis*<sup>0</sup><sub>7</sub> *e*

## 5. Christus, der ist mein Leben.


*C* — *h*<sup>0</sup> *C* *F* *C* *d* *E* *a* *A*<sub>7</sub> *d* *C* *h*<sup>0</sup>  
*C* — *G* — *C* —<sub>7</sub> *a*<sub>7</sub> *D*<sub>7</sub> *G* *C* *F* —<sub>7</sub> *d*<sub>7</sub> *G*<sub>7</sub> *C*

## 6. Ein' feste Burg ist unser Gott.

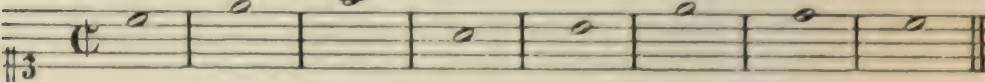
*B* *Es* *B* *F* — *B* *e*<sup>0</sup> *F* *B* *F* *Es* *d* *g* —  
*e* *g* *e*<sub>7</sub> *F*<sub>7</sub> *B* — *Es* *B* *F* — *B* *e*<sup>0</sup> *F* *B*  
*D*<sub>7</sub> *g* *d* *g* —<sub>7</sub> *Es* *F*<sub>7</sub> *B* — — *F* *Es* *A*<sub>7</sub> *d* *B*  
*F* *B*<sub>7</sub> *Es* *F*<sub>7</sub> *B* *D*<sub>7</sub> *g* *F* *g*<sub>7</sub> *C*<sub>7</sub> *F* *e*<sup>0</sup> *A*<sub>7</sub> *d*  
*g* *d* *a*<sup>0</sup><sub>7</sub> *D* *g* *F* *Es* *d* *g* —<sub>7</sub> *Es* —<sub>7</sub> *F*<sub>7</sub> *B*

Hier mögen einige Aufgaben ohne gegebene Harmonien folgen. Der Cantus firmus kann auch für Alt, Tenor und Baß gebraucht werden, doch transponiere man dann, dem Umfange der betreffenden Stimmen gemäß, in andre Tonarten.

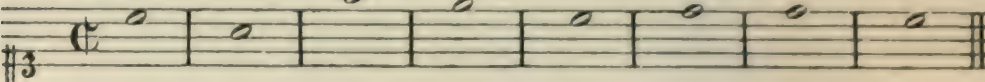
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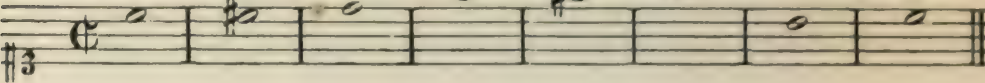
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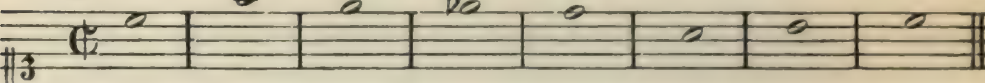
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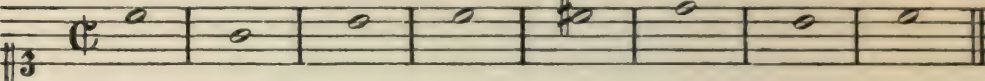
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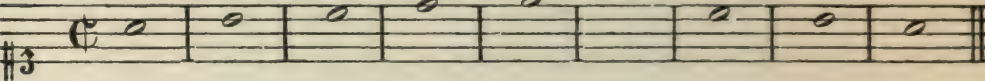
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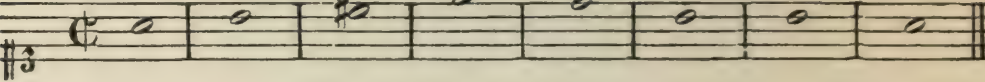
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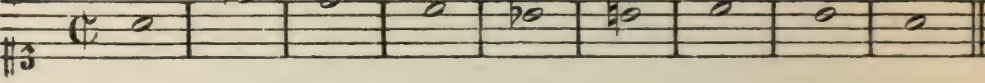
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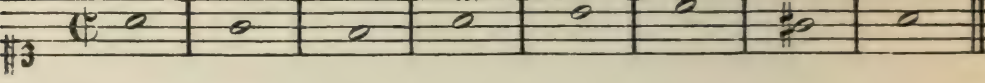
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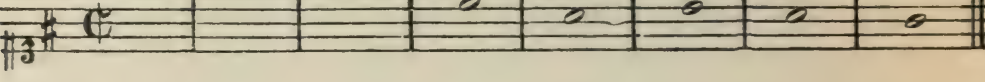
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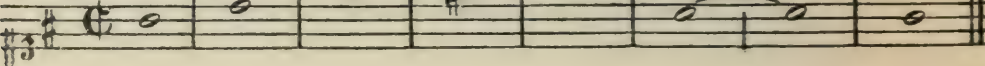
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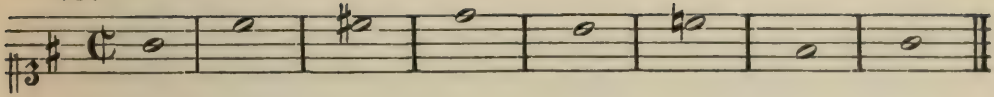


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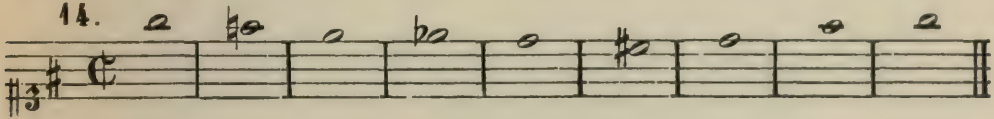




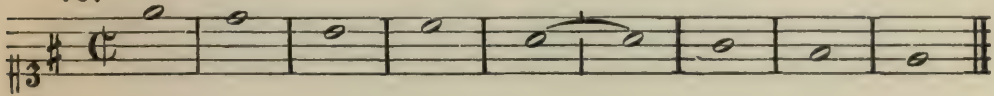
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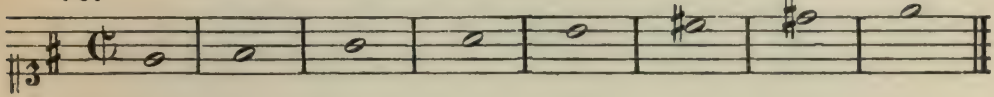
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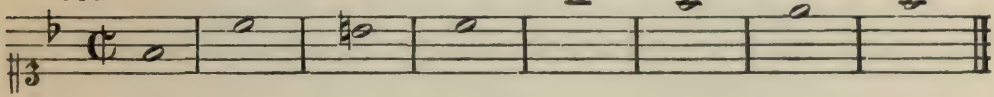
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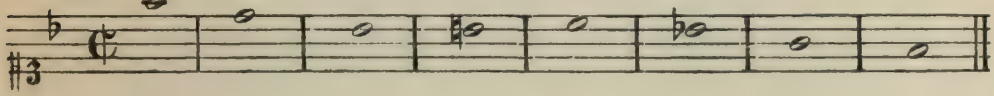
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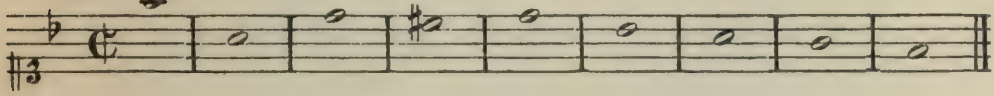
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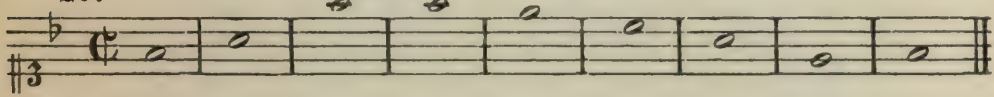
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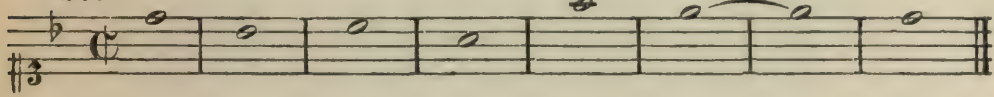
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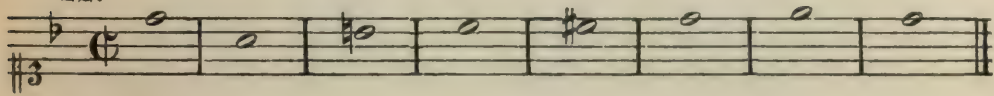
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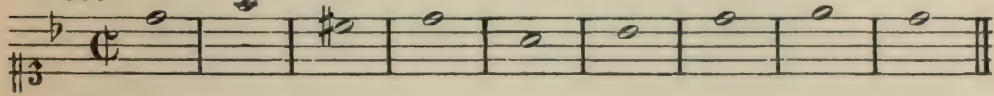
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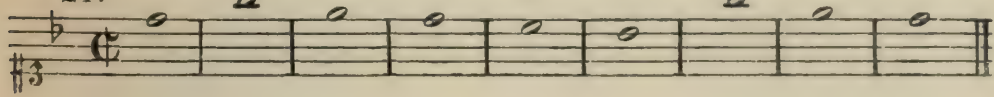
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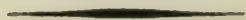
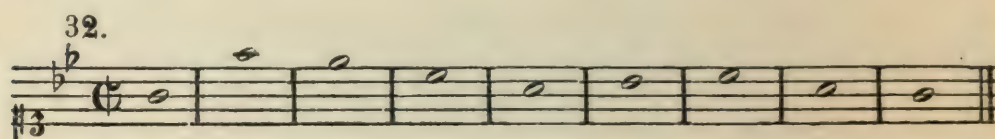
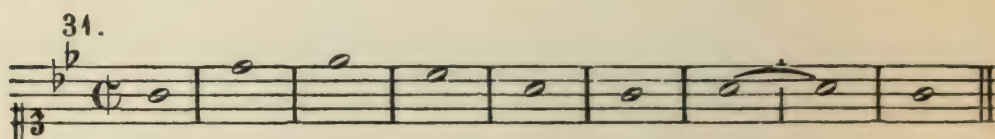
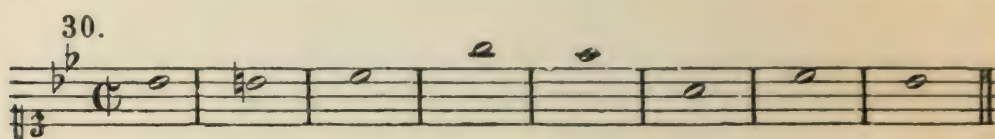
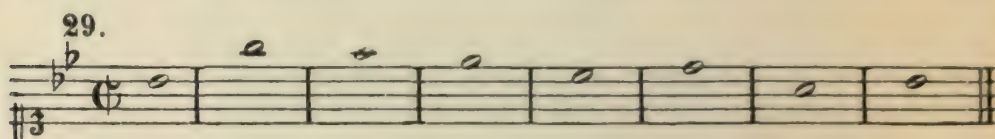
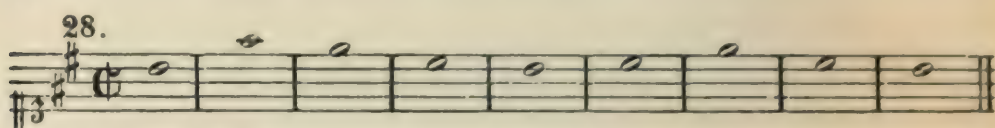
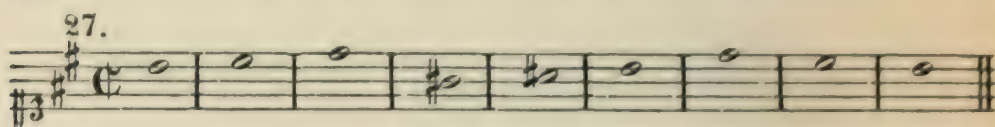
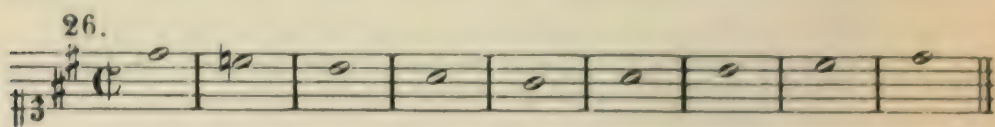
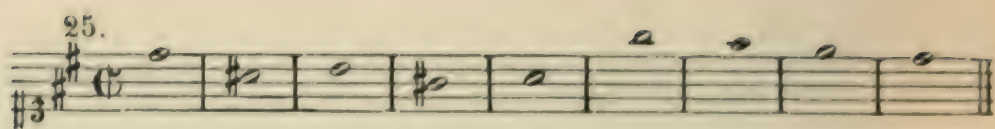


23.



24.





C



# Musikalische Handbibliothek

Eine Sammlung kurzgefaßter Lehrbücher über Musik von hervorragenden Musikpädagogen. Der Lehrstoff wird in klarer, übersichtlicher Anordnung und leicht verständlicher Form geboten.

- Band I. **Lehrbuch der Harmonie** von E. F. Richter. Mit Anmerkungen und Ergänzungen versehen von Alfred Richter. 31. Auflage.
- Band II. **Lehrbuch des einfachen und doppelten Kontrapunkts** von E. F. Richter, bedeutend erweitert, vermehrt und ergänzt von Alfred Richter. 15. u. 16. Auflage.
- Band III. **Lehrbuch der Fuge** von E. F. Richter. Bearbeitet von Alfred Richter. 8. u. 9. Auflage.
- Band IV. **Aufgabenbuch** zu E. F. Richters Harmonielehre, bearbeitet von Alfred Richter. 59. u. 60. Auflage.
- Band V. **Elementar-Lehrbuch der Instrumentation** von E. Prout. 4. Auflage.
- Band VI. **Allgemeine Musiklehre für Lehrende und Lernende** von Louis Köhler. 2. Auflage.
- Band VII. **Aufgabenbuch** zu E. F. Richters Lehrbuch des einfachen und doppelten Kontrapunkts, bearbeitet von Alfred Richter. 5. u. 6. Auflage.
- Band VIII. **Die Entstehung und erste Entwicklung des deutschen evangelischen Kirchenliedes** in musikalischer Beziehung. Für Theologen und kirchliche Musiker dargestellt von Ph. Wolfrum.
- Band IX. **Die Kunst zu modulieren und präludieren.** Ein praktischer Beitrag zur Harmonielehre in stufenweise geordnetem Lehrgange dargestellt von S. Jadassohn. 3. Auflage.
- Band X. **Elementarkenntnisse in der Musik** von Alfred Richter. 6. u. 7. Auflage.
- Band XI. **Schlüssel zu dem Aufgabenbuch** zu E. F. Richters Lehrbuch der Harmonie von A. Richter. 8.–10. Auflage.
- Band XII. **Die Lehre von der thematischen Arbeit** mit praktischen Übungen verbunden, von Alfred Richter. 2. Auflage.
- Band XIII. **Das Klavierspiel** für Musikstudierende. In drei Teilen von Alfred Richter. 2. Auflage.
- Band XIV. **Die Lehre von der Form in der Musik** von A. Richter. 2. Auflage.









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